FILTERS | BLENDING MODES | PHOTO EDITING | PHOTOSHOP ELEMENTS

Free CD inside

Photoshop creative

The magazine for Adobe® Photoshop® inspiration and advice

Inside

Boost your knowledge
Enhance and extend your Photoshop skills with expert guides

Realistic shadows
The best techniques for creating convincing shadows

Text art
Merge text and photos to achieve striking images

Photoshop CS3
Discover how the exciting new features in Photoshop CS3 work

47 pages of creative tutorials inside

Watercolour pictures

Create beautiful watercolour effects with the Pattern Stamp tool

Free CD-ROM!

- 1,224 Photoshop brushes
- 65 High res stock photos
- 85 Custom shapes
- 20 Creative fonts

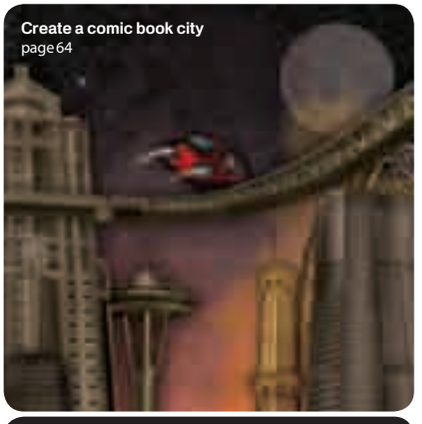
and much more

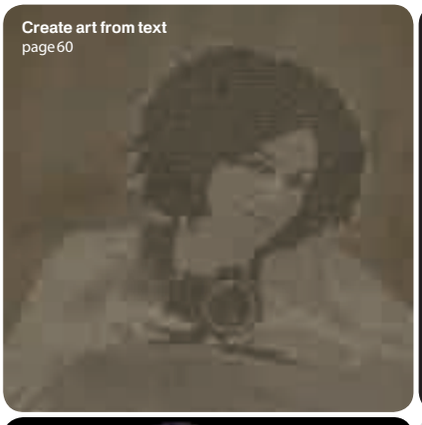
Quick photo effects
Be inspired by traditional photographic techniques and learn how to re-create them on your images

eMag

Welcome

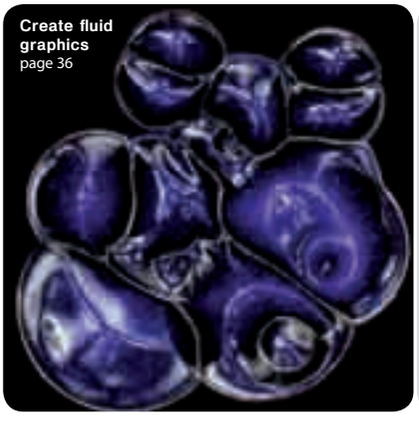
A glimpse of what's in store this issue…

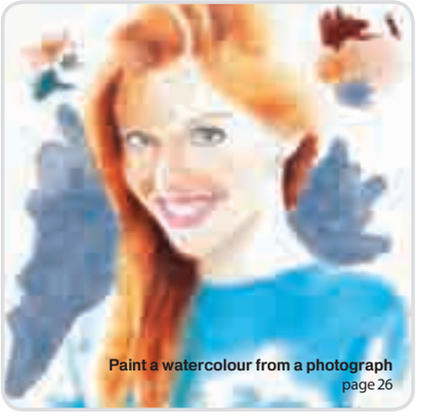




Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.





Painting someone's portrait is a very satisfying hobby and it's never been easier with Photoshop. By using the Pattern Stamp tool, it's possible to load up a photo and use Photoshop's brushes to create a stylised piece of art. This issue we put the technique to work. By picking the watercolour and wet brushes, it was possible to give a photo the look of a watercolour painting. We guarantee that once you try this you'll be doing it on any photo you get your hands on, so turn to page 26 and see how it's done.

Once you're through with improving your digital painting skills, there's plenty of other inspiration as well as guides in the magazine. We have a great Big Technique on creating different shadows, so you can ensure your compositions are as realistic as possible (page 46). And talking of compositions, check out page 64 for a look at how to make a comic-style sci-fi landscape. Don't miss the guide to using the new version of the Camera Raw plug-in in CS3 (it now works with JPEG and TIFF files!) or the fun tutorial on turning photos into stone statues, You'll find these on pages 54 and 50 respectively. And if you fancy adding a traditional feel to your photos, turn to our feature on page 16 where we reveal how to get the look of seven traditional photographic styles.

Until next time…

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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Creative hub
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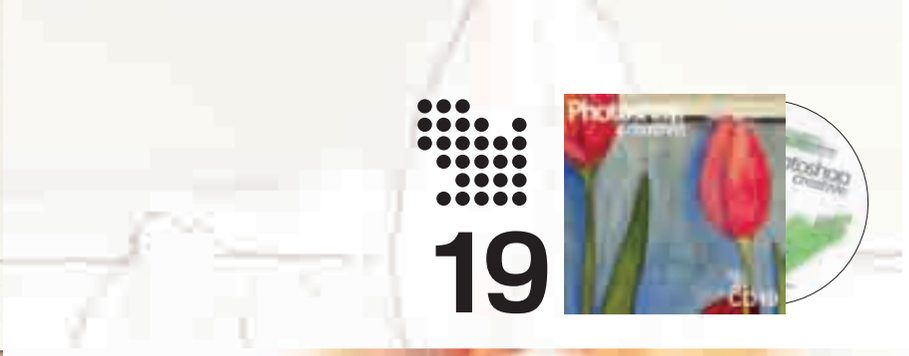
Come here to read about the best products and services that can benefit your Photoshop experience

Advice centre
Your questions answered

Whether it's a creative or Photoshop question, make sure you come here for some sweet relief

Creative reviews
Spend some money...

There are a lot of products that can help add to your Photoshop experience – here we review the best!



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On the CD
More free resources

Each issue we add loads of exciting resources to our disc. These pages tell you exactly what's on there!

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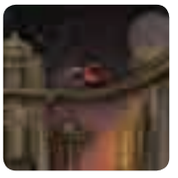
Exhibit
Reader showcase

This is the part of the magazine where we hand control over to you and showcase your creations



Creative Forum

This is the place where you get to share your Photoshop thoughts, troubles and triumphs with fellow readers

It seems as though Nat has had a lot of fun with this technique and has learned some valuable skills

Seeing double

Hey guys! I did some work a while ago that was similar to your 'Double Trouble' project so I thought I'd send it in. My first one was 'The One Man Band,' inspired by the frustration of doing all the work in my garage band by myself. I decided to try again on a larger scale and created 'Inner Conflict.' A word of advice to anyone is trying something like this: choose your shot and environment carefully. I made the mistake in the basketball picture in choosing an area with changing light and objects. Shoot in an area that will not change, free of moving clouds, trees and leaves. Plan the whole thing out before you do it so that you can move quickly. If you have a good idea and work quickly this project should be a breeze! *Nat Storer*

Thanks for the images, Nat. And also for the words of wisdom. Hopefully they will help any other readers thinking of having a go with this technique.

View from the forum

User: Jo
Topic: CS3 tutorials
Now the CS3 Beta is on the loose, we're going to be running regular tutorials on the new features. If anyone has seen something that they like the sound of, let us know and we'll see if we can do a tutorial.

User: Lydia
Topic: Challenge: MIA
Where has the forum challenge gone? I never entered but liked to think that I would one day!

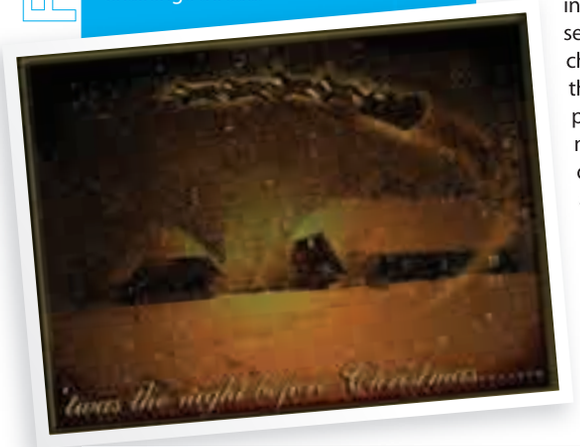
User: Jo
Topic: Re: Challenge:MIA
Never fear, Lydia. The challenge is back on the forum and at the time of writing, was up to challenge number 4. And you now get a month per challenge, which gives you more time to enter!

Forum challenge

Forum regular, ranillo, took the winner's crown in December's forum challenge

After a brief hiatus, the forum challenge is back with a vengeance. The concept remains the same – each challenge is based around a word or phrase – but this time the challenge is open for a month, so everyone gets a nice bit of time to come up with their creations. The December challenge was based, not surprisingly, around the Yuletide season and ranillo took the winner's title with this excellent composition.

If you'd like to enter the challenge, head over to **www.pshopcreative.co.uk/forum** and open up the Forum Challenge thread.



Chalk of the town

I wanted to let you know that I enjoy your magazine immensely. I started using Photoshop Elements about a year ago doing scrapbook pages of our old photos. On my birthday my husband gave me Photoshop CS2 and I am beginning to develop an interest in doing other 'art work' using the program. I think it must be a latent urge to be an artist for which I never considered myself talented enough. But in any case I enjoy fooling around in Photoshop. I have done some of the tutorials when I have time and thought especially that the chalk drawing tutorial sounded interesting. I remember seeing portraits in chalk of children of friends of ours and always thought they were unique. I used a photo of my granddaughter to do my first chalk drawing. I actually did it over again because the first attempt produced a portrait, which was very dark with shadows but the second one was better. I also am sending another one I did of my cat Fluffy.

I look forward to each copy and read it through cover to cover immediately. I love the drawing and artistic tutorials most. Keep them coming. The only one I have not seen yet which I am waiting for is a tutorial on watercolour painting. I hope I didn't miss it. *Rita Granda*

Rita used the chalk tutorial in issue 13 to create these beautiful images

Well done on your artwork, Rita! It looks like you've found a real talent. And no doubt you will have turned to page 26 by now and found the watercolour tutorial. We promise it wasn't planned around your letter!

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

eMag

Creative hub

The latest news stories for the Photoshop community

What's hot this month

ONLINE TRAINING

Want to learn the secrets of success in Photoshop from the best? Then look no further than the NAPP who is offering a 21-day online course teaching the Adobe app to beginners starting from $39.99. **www.photoshoptraining.com**

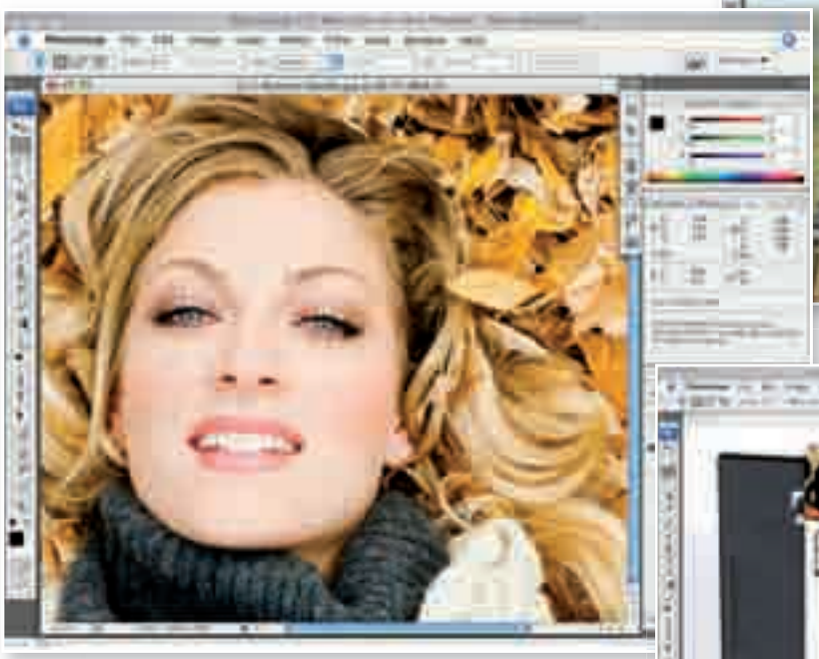
LET THERE BE LIGHT

Learn about Lightroom while it's still in its beta form with the new magazine, *Darkroom*. Aimed at pro photographers and creatives, the mag aims to highlight Lightroom's workflow application. **www.darkroommagazine.com**

BYTESTOCK

Get your source images working for you by selling them on a stock library. Bytestock (**www.bytestock.co.uk**) is a new online photo image library. Membership is completely free and it provides a place for photographers to upload and sell their work.

TOP STORY: PHOTOSHOP CS3



CS3 training is accessible to all, thanks to sites like Deke McClelland's

Learn some tips from one of the best in the business

Get a pro tour of CS3 courtesy of Deke McClelland

Get to grips with CS3

The release of CS3's public beta at the end of last year caught many people by surprise. Released way before the actual product is due to ship, the beta has been flying off the virtual shelves, downloaded by Photoshop lovers who can't wait to get their mitts on the full version.

If you're one of the many who've explored the wonders of the latest version of Photoshop, then this exclusive Lynda.com offer is for you. Being made available for free, the resource team's best-selling author and Photoshop guru Deke McClelland has teamed up with Lynda.com to produce this professional instructional training on every new feature of Photoshop CS3.

Photoshop CS3 Beta One-on-One Preview (available at **http://movielibrary.lynda.com/html/modPage.asp?ID=327**) offers a personal video tour through a series of real-world examples that illustrate each of the key features and enhancements in the Photoshop CS3 beta, including mastering the new dock-driven interface, new and improved Bridge, non-destructive smart filters and using the enhanced Vanishing Point and Photomerge features.

But the CS3 training doesn't stop there. Loads of websites have sprung up offering excellent CS3 training. We mentioned the NAPP site last issue (**www.photoshopuser.com**) and also there's a great collection of tutorials over at Photoshop CAFE (**www.photoshopcafe.com**). The beauty of the beta release of Photoshop CS3 is that you can get to grips with the program before its proper release. This also happened with Adobe Lightroom – in fact books have been published based on the beta.

And we're not going to miss out on the act. Each issue we'll provide a tutorial on one of the new or improved features of CS3, so you can start getting to grips with the software in anticipation of its actual release. Turn to page 54 for the first instalment.

TALK TO US! | SEND NEWS STORIES TO **PCR@IMAGINE-PUBLISHING.CO.UK**

Adobe Photoshop A-Z

A special series working through the best features of Photoshop

E IS FOR EYEDROPPER

The Eyedropper tool is one of the most useful features of Adobe's imaging app. Found in the toolbar, the Eyedropper is teamed with the Color Sampler tool (found by clicking on the arrow in the icon). The Eyedropper's main use is for gathering colour data for adjustment and comparison purposes. The Eyedropper is also used for selecting foreground and background colours, and for identifying tone values when in the many command dialogs such as the Gradient Editor, Replace Color, and Curves, and it can be used to select colour even from outside Photoshop.

D&AD awards

Get your work known with the D&AD Global Student Awards

With the release of the beta preview of CS3, the wealth of new features is inspiring many of us to put pen to tablet and start creating new and uplifting works of Photoshop art. But don't keep them all to yourself. Get your work out there and recognised by entering it in the forthcoming D&AD Global Student Awards.

It's a fantastic chance to impress future employees

Celebrating its 29th year, the organisers have implemented key improvements to its structure, ensuring the awards evolve accordingly with new trends in the creative and technological industries, and added new categories, so there's something for everyone.

Categories include Digital Design, where the brief asks potential winners to design a website which creatively demonstrates a typical day in your life, and What Else Do You Do, where daring entrants can attempt to assert the stature of their creativity.

Overall winners can expect to receive the coveted D&AD Student Yellow Pencil – a mark of excellence that will shine out on your CV.

If you have an enquiry about eligibility for entry or would like more information, check out **www.dandad.org/studentawards07**. The deadline for entries is 23 March 2007 at 17:00 GMT.

RESOURCES New website offers types galore

URBAN FONTS FOR URBAN LIVING

Offering both useful and winsome typefaces, **UrbanFonts.com** is a new Web 2.0-powered site that is a must-visit for all font fanatics. UrbanFonts also offers a great virtual community thanks to its forum, and provides visitors with a series of articles covering all aspects of typography.

Providing a ready source of free and paid-for fonts and dingbats for users of both Macs and Windows PCs, users can learn about and participate in an online community dedicated to the art and craft of typography. We contacted Brandon, one of the guys behind the site: "Of course fonts may not be as exciting or as sexy as the latest in Flash technology, but they can be just as vital to the success of your web design, if not more so," he says. "Without the right fonts in place, even the best-looking website can be difficult to navigate and difficult for customers to use." To see what the site has to offer, visit **www.urbanfonts.com**.

Get a healthy stock of fonts over at the UrbanFonts site

EXPOSURE

Get your work seen

WORTH 1000
www.worth1000.com

Photoshop users are a competitive bunch. Looking at a painting from a 15th Century artist and wondering how to turn it into a modern-day wonder is what makes us tick. Worth1000 gives its members the chance to go head-to-head to win competitions, as well as giving you access to a thriving community.

PORTFOLIO CITY
www.portfoliocity.com

PortfolioCity.com is an online gallery that contains the portfolios of artists and designers from across the world. The site was founded by London-based graduate Jeremy Baines to promote fresh artistic talent and give creative people their own space on the internet, providing portfolios from free, up to a premium (£67/year) package.

Updates... THIS MONTH IN SHORT

New additions to the world of Photoshop

Poser 7 announced

Take your Photoshop work to the next level with 3D wonder Poser 7. Improving on past versions by enhancing lip-syncing, multiple undo, non-linear animation and universal poses, you can buy Poser 7 for £129, or you can upgrade from Poser 4 for £69.

OnOne Genuine Fractals 5.0

Due to be shown at Focus on Imaging, onOne has announced its latest version of its popular scaling software. With faster scaling and compression technologies than previous versions, as well as a new interface, Genuine Fractals 5.0 looks an exciting upgrade. See **www.ononesoftware.com** for details.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

At a loose end? Here are the must-see events this month

12-16 FEB
LONDON FASHION WEEK
What better place to scout out the upcoming trends than the home of British fashion. Watch the models do their stuff and gain invaluable advice.
www.londonfashionweek.co.uk

ON UNTIL 18 FEB
ALAN FLETCHER – FIFTY YEARS OF GRAPHIC WORK (AND PLAY)
Get inspired or simply pay your respects to one of the most influential figures in post-war British graphic design.
www.designmuseum.org

25-28 FEB
FOCUS ON IMAGING
Europe's biggest annual imaging show comes to Birmingham NEC. Get inspiration for your whole creative process – from taking your initial source shot to printing it out.
www.focus-on-imaging.co.uk

IN THE INDUSTRY

Photoshop is Reuters fave

Getting two thumbs up from the world's top new agency

Photoshop has integrated itself into almost every facet of the design and photography world, and the latest company to embrace its might is Reuters. Although Reuters and other news agencies have to adhere to rules regarding the authenticity of images, colour tweaks and other small alterations that don't affect the substance of the image are allowed.

In order to meet the demand for ever-faster photo coverage of news stories, Reuters in London has developed a new system that beats all others for speed, accuracy and quality pictures: Paneikon.

Kevin Coombs, senior picture editor who conceived the idea for the system says: "Paneikon has transformed the way in which top quality photographs can be sent around the world, ready to publish within minutes. It has significantly changed the way we edit, allowing us to assign specialist editors to picture stories regardless of their geographical location."

A Reuters photographer anywhere in the world uploads all their low resolution images with the push of a button to the Reuters global server in London. An editor will then download those pictures, choosing the image they want. They can crop the photo and send it to another editor to tone in Photoshop and add a caption ready for transmitting to customers.

Yet again, Reuters has achieved a global first in photo technology. In 1997 Reuters was the first to use wi-fi to transfer pictures from photographers' laptops to editors in a sports arena, and the first news agency to fully operate with only digital cameras.

Reuters has seen the fantastic potential in Photoshop

Two of the best… FREE FONT SITES

dafont.com
www.dafont.com

There's no shortage of free fonts sites; just a quick search in Google brings up over 38 million hits! So finding one that delivers top-quality goods, at no cost, to both Mac and PC users can be a tricky task. Dafont is one of the best known font sites, with thousands of designs available free via this user-friendly site.

FontFace
www.fontface.com

Standing out from the ever-increasing free font crowd is FontFace. This highly interactive site offers typefaces perfect for the creative. Not a Times New Roman or Helvetica in site, FontFace is jam-packed with Crazy Killer and Catharsis Requiems. Not sure exactly what you're looking for? Check out the Font of the Day for inspiration.

PLUG-INS **Upgrade your plug-ins to meet the CS3 demands**

Maximum Mac power

PixelGenius, the creators behind the PhotoKit, PhotoKit Sharpener and PhotoKit Color 2.0 Photoshop plug-ins, has announced the release of a Universal Binary version of each app, designed for Mac users.

The release comes swiftly after Adobe announced it was making CS3 available in beta, and it won't be the only one. With the release of Photoshop CS3 beta, all developers of plug-ins will need to release Universal Binary versions of their plug-ins in order to work with MacIntel from Apple.

Mac users with the public beta version of Adobe Photoshop CS3 will be able to use the plug-ins (which are still in beta form themselves), without having to give up their full PixelGenius products. PhotoKit is a digital photographer's ideal plug-in. Comprising effects that offer accurate digital replications of analogue photographic effects, the toolkit is a handy offering, while PhotoKit Sharpener provides a complete sharpening workflow. Finally, PhotoKit Color applies precise colour corrections, automatic colour balancing and creative colouring effects.
www.pixelgenius.com

The team's wish list

Pure material delight…

iPhone

The latest launch from Mr Jobs is the fantastic looking iPhone. Although not available in the UK until later this year, we're sure pre-orders are going to be huge with loads of features, like desktop-class email, web browsing, searching and maps, packed into this petite package. For more details and pricing see **www.apple.com**.

We want it because…

Let's face it, everything Apple is cool. A wealth of gizmos are on the market especially designed to match that white Mac in your studio, so why should your phone be any different? Thanks to the iPhone, work has never been so portable.

All images courtesy of John Paul Caponigro

THE STORY BEHIND…

John Paul Caponigro

John Paul has been using Photoshop to enhance his photography and create beautiful images. Find out more here…

John Paul's favourite words of wisdom

01 "There's nothing worse than a sharp picture of a fuzzy concept." *Ansel Adams*

02 "F8 and be there." *Jay Maisel*

03 "Chance favours the prepared." *Jerry Uelsmann*

04 "I photograph a thing not only for what it is, but also for what else it is." *Minor White*

05 Above all, be honest with yourself and have the courage to call it like you see it. Do the work you need to do; do the work that pleases you. All else will follow.

John Paul Caponigro enjoys creating colourful and evocative images. He's very keen to share his knowledge with others, and is involved not only in Photoshop workshops but also books. Here he tells us a bit more about how he works and where he gets his inspiration.

How did you first discover Photoshop?

In 1991 I became an artist in residence at Kodak's Center for Creative Imaging. I took three workshops back-to-back and produced an exhibition, finding it was a perfect marriage between the disciplines of photography and offset printing, and it satisfied the surrealist in me. I never looked back. Photoshop was (and still is) an affordable solution that quickly transcended all previous limitations.

Where do you draw inspiration from?

Visually, my father (whose vocation is black-and-white fine art landscape photography) and mother (a painter turned graphic designer) have had a profound impact on my artistic development. Eliot Porter influenced me greatly, and I find kinship with the work of many contemporary photographers such as Edward Burtinsky, Adam Fuss and Jerry Uelsmann. Of course influence extends far beyond the medium of our choice, so I must also list Mark Rothko, William Blake, Pablo Neruda… when should I stop? One of the most important influences has been the countless anonymous artists across the world and throughout the ages who've worked on sacred sites, producing artefacts for sacred functions. It's a wonderful world with a lot of wonderful people in it.

Do you have more lectures planned?

The lectures are constantly evolving. *Reflections* focuses on my work with water and has been expanding the most, in preparation for a museum tour and monograph. *Wastelands* highlights my work in deserts and will be expanding soon. *Illuminating Creativity* has been rapidly expanding. It's my passion. And I find there's a hunger for inspiration and useful perspectives on the creative process.

Which type of photography do you find the most inspiring and enjoyable?

I look for insight (something that enriches my perspective on life or the world). That's not genre- or media-specific, so I find inspiration in everything and everywhere.

Which area is most challenging for you?

Expanding the limits of my perception is most challenging and rewarding. I find it's useful to identify my creative habits and to systematically test them through focused experimentation. (You'll find a PDF called Breaking the Rules on this on my website.)

What areas do you plan to cover in your next books?

Technically – Professional Inkjet Printing; R) Evolution – Revisioning Photographic Practice; Creating A Master File – a fine art workflow; The Power of Color – colour management, theory and adjustment. I'm sure a book on creativity (Illuminating Creativity) will develop. A fine art monograph is inevitable and will quite likely appear soon.

Do you use any specialist photographic equipment or plug-ins to enhance shots?

I try to keep my toolset stripped down to the essentials. The less I have to keep track of the more I can focus on creativity. A tool has to offer significant performance for me to incorporate it. I often use a polarising filter. For software, Adobe Lightroom and Photoshop do almost everything I need.

What photography or digital art projects are you working on now?

I produce several works at once. Currently I'm focusing on a series involving drawing light in photos (*Lux*), a series centring on the icon of smoke (*Suffusion*) and two place-specific bodies of work based in Antarctica and White Sands, New Mexico. You can see some of this work on my site and will be able to see a lot of the new work in August this year online, concurrent with my annual open studio exhibition.

John Paul draws his inspiration from the world around him and has produced some evocative and striking images

WEB | SEE MORE OF JOHN PAUL'S WORK AT WWW.JOHNPAULCAPONIGRO.COM

Reader's profile

Long-time Photoshop fan Derek Russell talks us through how he uses the program to create subtle ideas and atmosphere

Derek Russell

A lot of artists enjoy capturing a mood or atmosphere and leaving the viewer to come to their own conclusions about what it 'means'. Derek Russell is one such artist and we caught up with him to learn how Photoshop helps him push his creative envelope. See more of his work at **www.streamerdigitalarts.com**.

When did you start using Photoshop?
Almost ten years ago when I was 14. We were still on Photoshop 4 then, and it came free with the scanner we had at the time. I remember finding the whole idea of what Photoshop could do very exciting. It was like getting wings to fly with my imagination.

What was the first thing you created?
It was a random assembly of images with a dozen filters and varying opacity – the extent of my expertise at the time. In many ways it came from the same place within me as my current work, just with less maturity and finesse but the ideas were definitely there!

What's your favourite Photoshop tool?
I tend to think of Photoshop as a mindset or lifestyle rather than a set of tools. I like being able to take a photo, remove or enhance an element then re-create it digitally, giving me complete control of every detail in a project.

What's your favourite personal work?
I usually find that my latest image or project is my favourite, as with every image or design I create I try to push the envelope of what I've done before and what my current knowledge allows me to do. At this moment I'd say that 'Heaven's Harbour and 'Lux Revelaré' are my favourites as they represent a new stage in my Photoshop experience.

What inspires you?
In a nutshell, anything and everything. It could be a painting or piece of music, or it could easily be a piece of packaging for a product or something someone says. Something that's not necessarily your taste or style may still inspire you if you let yourself see positive elements in it that you can apply to your own work in your own unique way.

Do you have a favourite style of design?
I like design that draws you in. My intention is always to infuse my work with atmosphere and detail. I consider the ethos I am trying to convey and then create something that starts a story. And I do mean 'start'. I like to start a story that draws the viewer into the image, while allowing their own imagination to take them on from there.

Make yourself known!

If you would like to be featured in these pages, send us an email to **pcr@imagine-publishing.co.uk** with a few lines about who you are and what sort of Photoshop work you do.

DECONSTRUCTING AN IMAGE

How Derek created Heaven's Harbour

Derek's love of atmosphere can clearly be seen in this image, which is flooded with mood and feeling. Here he explains how it all came about…

01 Colour mood I started with a simple gradient background layer. This helped establish the mood of the image right at the very outset and also served to guide the rest of the creative process.

02 On a cloud Next, I added the clouds. These were taken from some personal photographs of mine which I blended together. I then knocked out the black and grey parts using the Screen layer mode. This instantly created these gorgeous clouds that blend in seamlessly.

NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

Firestorm
This was my first foray into the realm of 2D/3D compositing. The jet and hangar bay were created in about 30mins in Maya, The cliff was a merging of photos I took on the beach. Then some colour adjustments and layer masking to finish.

H3O April (opposite page)
The task was to create a visual parody of the *M:I-3* film poster, which I did using various photo elements brought together and Photoshop layer effects to create the typeface.

H3O Nov (below)
I wanted something stylish, eye-catching and thematic. The broken stencil effect was achieved using duplicated layers with inverse masking and a positional offset.

03 **Man in the moon** The texture for the moon is actual satellite imagery that I then 'fish-eyed' and removed the excess. Some glow, shadowing and layer masking were then added to create more depth.

04 **More photos** The boat and lamp were taken from separate photographs, removed from their backgrounds and combined with some layer masking to remove any obvious joins or halo effects. I then added shadowing and layer effects to create some depth and atmosphere.

05 **A final touch of atmosphere** At this point, all the details came in which finish off an image. I used an adjustment layer to give the boat an ethereal feel that really fits in with the image. Then I added stars, water and reflections (created via the Displacement filter) and some general heavenly haze.

Quick photo process effects

High Speed Film Grain

Inject new life into your images by combining some old-school photographic processes and new Photoshop techniques

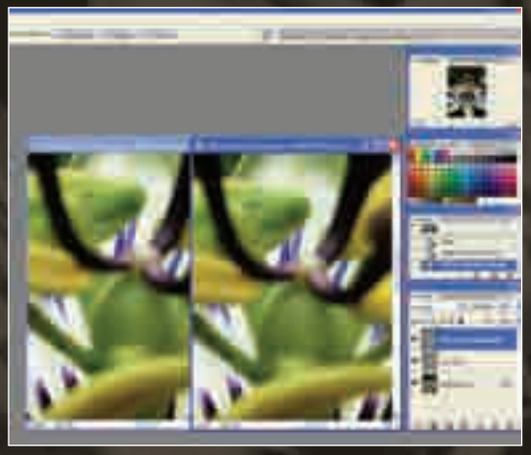
You are constantly under pressure to do more and do it quickly, and here we give you seven quick Photoshop tutorials that reproduce traditional photo processes. The aim is to breathe new life into your current library of photos in the quickest way possible. You don't have to be a technical genius to accomplish stunning work!

Since the advent of photography, people have worked hard to improve the process. Several techniques were invented and many of these processes have resurged in popularity, largely due to the ease with which they can be re-created digitally without getting your hands dirty.

In some cases, the process was a result of the equipment used. In others, the quest for a better image took an artistic route, and creative licence gave rise to toning techniques such as sepia tones and tritones. Another kind of tonal play is at work in high or low-key images, where specific ranges are widened or reduced.

This feature explores ways in which many of these techniques can be applied to your own images. Since every image is different, the approach was to build each effect with as much versatility as possible. Explore alternate settings as you work through the feature – let creativity be your guide! You will find all the source files on this issue's disc and you'll also find a nice selection of 'goodies' to make things even easier.

There is a special kind of grain that occurs traditionally in high-speed films (generally ISO ratings of 800 and above). With these films, the emulsion is packed with larger grains of silver halide, which gives them a greater sensitivity to light. The higher the speed, the better the film is for night photography and the more granular the print becomes. This is known as High Speed Film Grain. Favour with this effect comes and goes but it serves as a good starting point, because you can combine this technique with any of the others in the feature to produce a unique combination of effects.

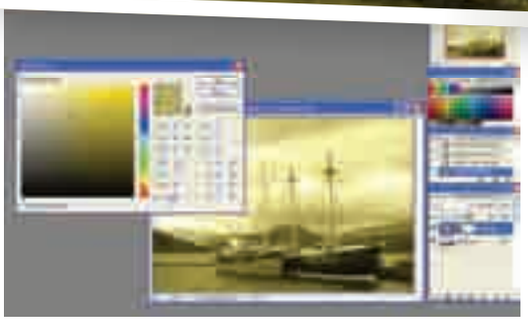


01 Film grain – part 1 (colour) Start with a colour image and create a layer above it. Fill the layer with 50% grey (Edit>Fill), then add 15% Noise (Filter>Noise>Add Noise). Change the blend mode to Overlay and Opacity to 40%. Finally, duplicate this film grain layer. You should now have two film grain layers which, when applied, provide a colour film grain.

02 Film grain – part 2 (black and white) Next, to quickly convert the image to a black-and-white film grain, change the top film grain layer's blend mode to Color, and Opacity to 100%. Now you can strengthen the grain by raising the bottom film grain layer's opacity, or reduce the effect by lowering the opacity. Somewhere around 90% is a good middle ground.

Sepia toning

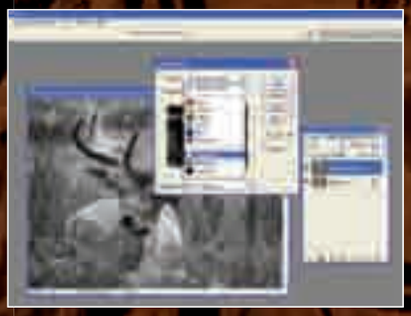
Sepia toning has its roots in the 1880s, where pigments were applied to a positive print to produce a brownish-yellow monochrome image where the tonal range is preserved. These prints were highly durable, and perhaps that was part of their popularity. They also tend to give the image a warm, earthy quality. Today, silver sulphide is used in place of silver during black-and-white photo processing to achieve the same results. With the advent of digital photo processing, sepia toning has become synonymous with colourisation, where any single colour can be applied to the image. This also makes sepia toning a perfect candidate for digital processing in Photoshop, where colour can be separated from the luminosity of an image. Currently, you can find sepia tone settings on almost all commercially available digicams – a testament to the popularity of this process.



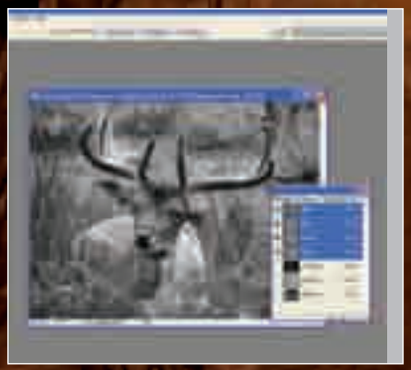
01 Color Fill sepia tone This process is probably one of the easiest. Create a Color Fill adjustment layer (Layer>New Fill Layer>Solid Color) and select a brownish-yellow (Red: 183 / Green: 174 / Blue: 99). Then change the Color Fill's blend mode to Color and keep the Opacity set to 100%. Instant sepia tone!

02 Colourised sepia tone Alternatively, you can use the Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation) and click the Colorize checkbox. Change the Hue to somewhere around 57, and Saturation to anywhere from 0 to 60. Here, a setting of 50 worked well. Leave the Lightness slider where it is, unless you want to change the tonal balance of the image.

The Copperplate process dates back to the 1850s, when a printing plate was created from the image and then used to create the paper print. It shares some similarities with a lithograph. The process is rarely used today due to high costs. Traditionally, most of these prints ranged from dark black to brown to copper and orange. While the process can be easily accomplished using the Duotone dialog, you will explore a different approach through adjustment layers. The advantage is that you can easily switch the colours used to create new unique image recipes.



01 Desaturate and separate the highlights Start by duplicating the image layer and then desaturate the copied layer (Image>Adjustments>Desaturate). Go to Select>Color Range, and in the Color Range dialog use the Select drop-down to choose the Highlights. Click OK. Now save this selection (Select>Save Selection) and name the selection 'Highlights'. When done, be sure to deselect to remove the marching ants (Ctrl/Cmd+D).

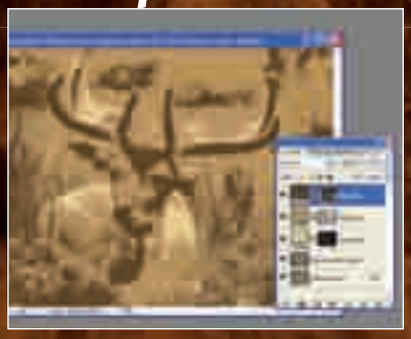


02 Separate the midtones and shadows Go back into the Color Range dialog and create/save two more selections – one for the midtones and one for the shadows. Be sure to deselect (Ctrl/Cmd+D) after saving each selection, otherwise you may get a warning message indicating no pixels are selected. When you're finished, click on the Channels palette. You should see your three selections as alpha channels.

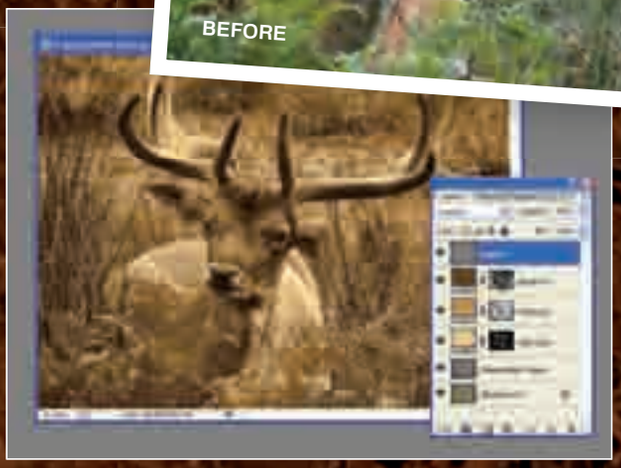
AFTER

Copperplate print

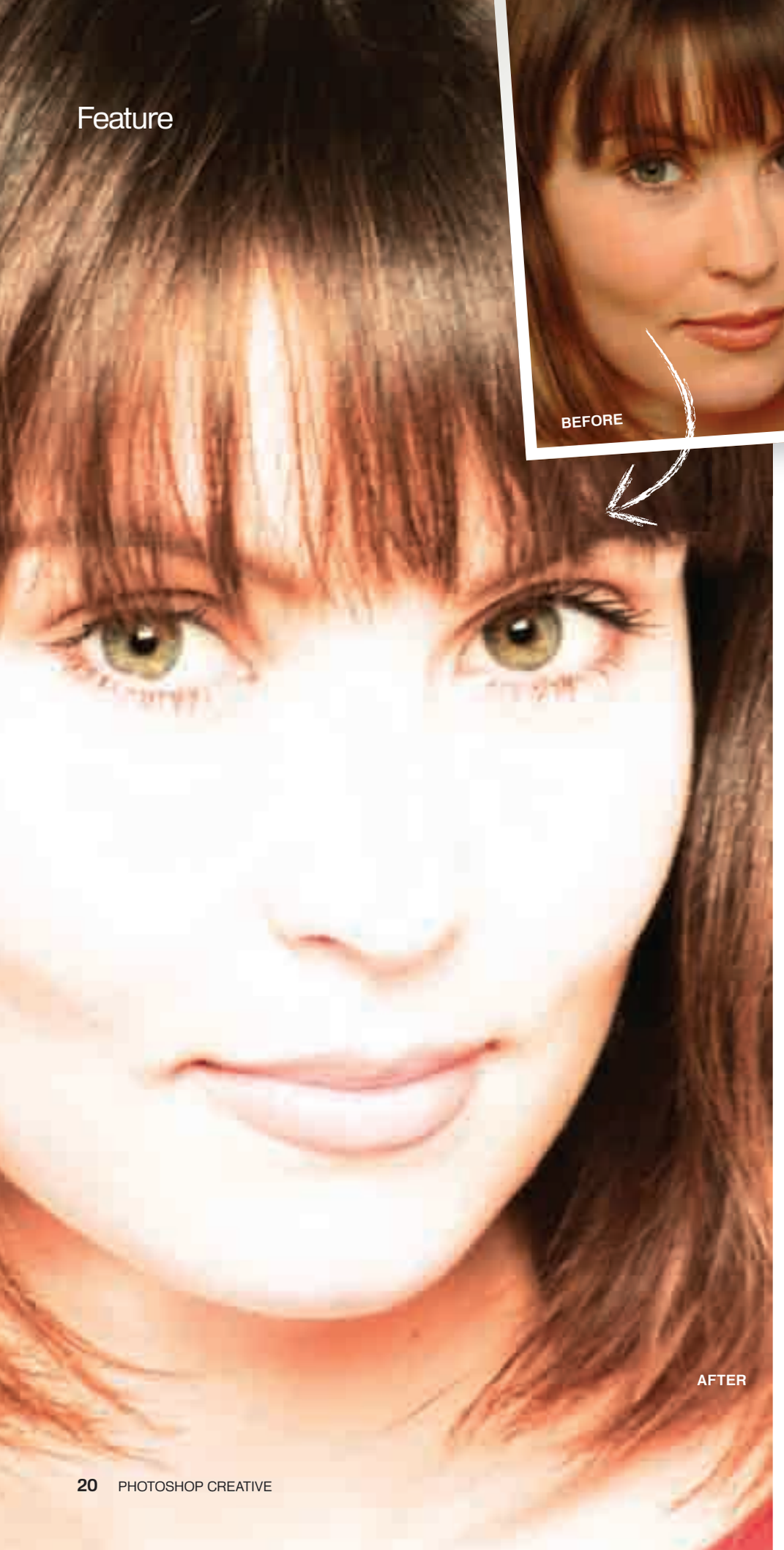
03 Blur the channels Select the Highlights channel and blur the channel (Filter>Blur>Gaussian Blur). Use a setting that matches your image resolution. Since this is a large image, a large blur setting of 15 pixels is used. Apply the same blur to the Midtones and Shadows channels as well. When done, go back to the Layers palette and select the desaturated layer.



04 Load each selection and map colours Go to Select>Load Selection and select the Highlights channel. Click OK. Now with the selection active, create a Color Fill adjustment layer (Layer>New Fill Layer>Solid Color). Use the following colour: R:241/G:203/B:141. Repeat this process for the midtones and shadows selections. Use the following colours for each Color Fill adjustment layer: midtones: R:188/G:145/B:90 and shadows: R:102/G:67/B:35.

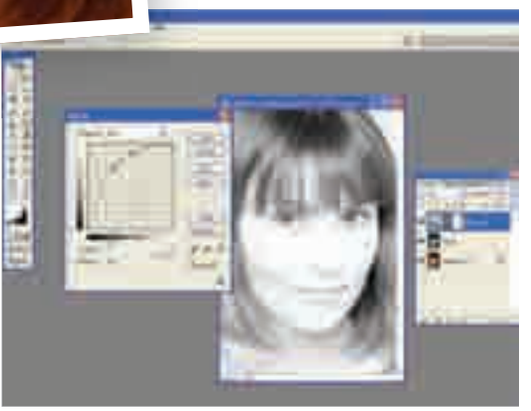


05 Blend and add some grain Change the blend mode for all three Color Fill adjustment layers to Color. To add texture, create a new layer at the top of the layer stack and fill it with 50% grey (Edit>Fill). Then apply some grain (Filter>Texture>Grain). Use the Clumped grain type with Intensity: 22 and Contrast: 73. Desaturate this layer and change the blend mode to Overlay.



High-key

High-key images are the opposite of simply overexposed photos. The while the shadows are rich in contrast with this technique are incredibly striking. Here, photo can use this technique. By tweaking the can achieve interesting results.



01 Create a curve adjustment Duplicate the original image layer and desaturate it (Image>Adjustments> Desaturate). Create a Curves adjustment layer (Layer>New Adjustment Layer>Curves). Create an evenly sloping curve in the top left quadrant. You can achieve a relatively accurate and evenly sloped curve using three points (as shown above).

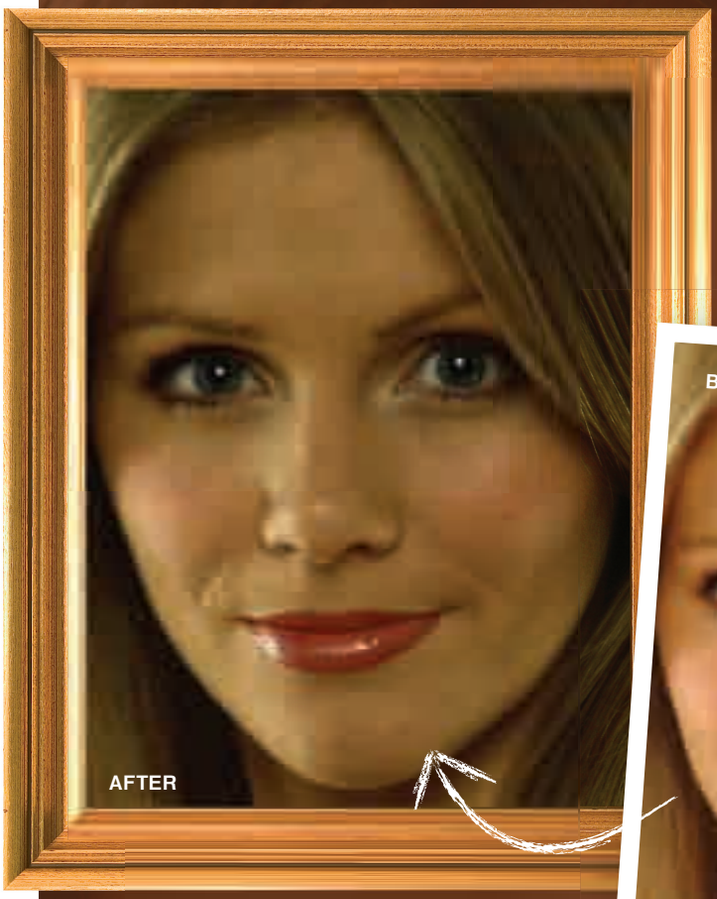
02 Blowing out the highlights Select the desaturated layer and change the blend mode to Screen. Now duplicate this layer twice to create three screen layers sandwiched between the top Curve adjustment layer and the bottom original image. The image will look almost completely blown out. But don't worry, we'll fix that in the next step.

images

low-key images. They use the entire tonal range, so they are not highlight and midtone areas are lightened with a softer contrast, and detail. Like their low-key counterparts, images produced a low-key image is transformed into a high-key image, but any blend mode and parameters of the top Hue/Saturation layer, you

03 **Bringing back detail and colour** With the topmost screen copy layer still selected, create another duplicate of this layer and change the blend mode to Multiply. Now select the original image layer, make a duplicate and move it to the top layer. Change this layer's blend mode to Color. This brings back the photo's original colour.

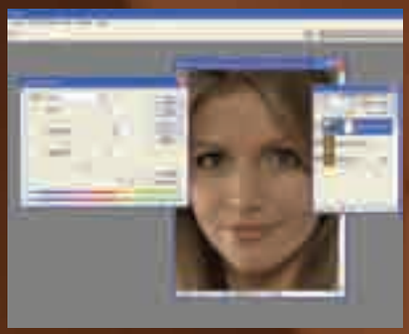
04 **Finishing touches** Now holding your Alt/Option key down, hover your cursor on the line between the Curve adjustment layer and the layer below, and click to group these layers. Do the same for the next three layers below. Go to the top colour layer and create a Hue/Saturation adjustment layer just above it. Change Saturation to roughly +30. Done!



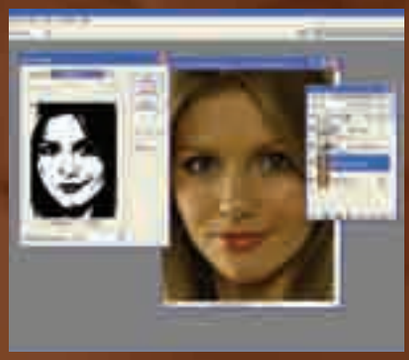
Here we've used a pic that would actually be better suited to high-key treatment – just to show it can work on any image!

Low-key images

Low-key photos are often thought of as high contrast underexposed images. This is not quite true. While they are high contrast, they're still correctly exposed. The details are not lost, as with a typical underexposed image, and you can still make out all the nuances of the shadow area. The following technique can be used on an evenly exposed image to give it a low-key quality. For added fun, we'll use an image that would typically be better suited to high-key treatment to show that this technique can be used on all sorts of images.



01 **Set up your layers** Duplicate the image layer. Change the blend mode to Multiply and Opacity to 50%. Create a Hue/Saturation adjustment layer, changing Saturation to -50 and the blend mode to Darken. Create a Curves adjustment layer with an 'S' curve to heighten the contrast. Change the blend mode to Luminosity. You should now have four layers: Background (bottom), Copy, Hue/Saturation1 and Curves1 (top).

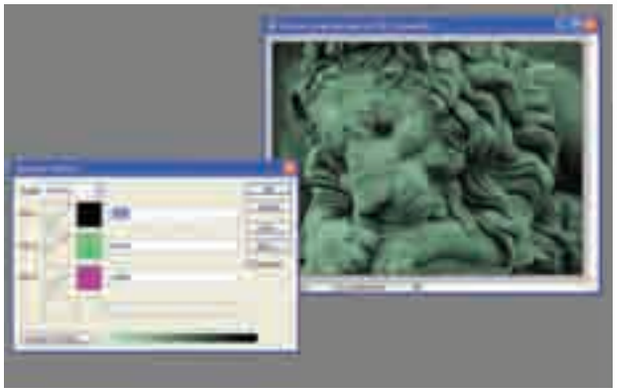


02 **Soften the midrange** Select the Background Copy layer and then Select>Color Range. Choose Midtones in the Select drop-down and hit OK. You'll see the marching ants selection. Feather this by about 12 pixels, depending on the size of your image (Select>Feather). This softens the selection. Now apply a Gaussian Blur filter of 1-4 pixels. Deselect (Ctrl/Cmd+D) and you're done.

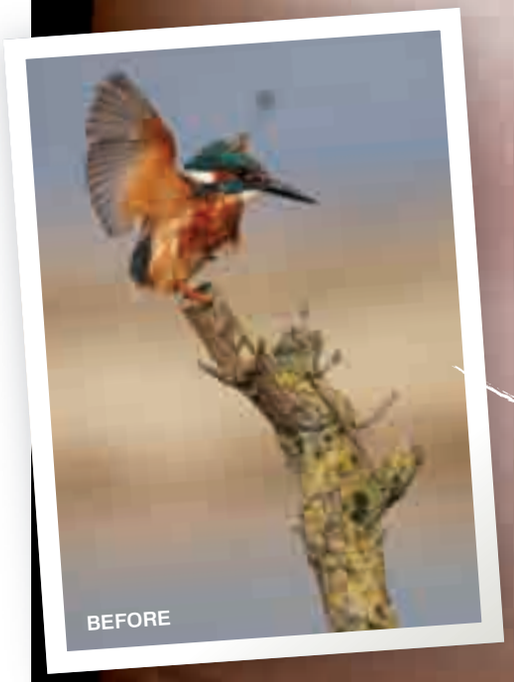
Tritones

Strictly speaking, a tritone is a black-and-white photo that uses three coloured inks to map the tonal range of the image (the mapping is done using Curves in the Image>Mode>Duotone dialog). Tritones began as a printing method not a photographic process. However, the process can be easily reproduced in Photoshop. It should also be noted that the printed output of a Duotone mode image is wonderfully deep and rich. This is due to having total control over tonal ink mapping, and because the printer can produce a wider tonal range with multiple inks than one ink for a greyscale image.

01 Create the tritone Here you will create an oxidised green tritone using a black base and two colours. Open the image and convert to Grayscale mode (Image>Mode>Grayscale). Now convert to Duotone mode (Image>Mode>Duotone) and load the tritone (Green-Violet).ado file from the CD. Instant tritone! Note: it's usually a good idea to use black as your first 'base' ink, as in the example above.



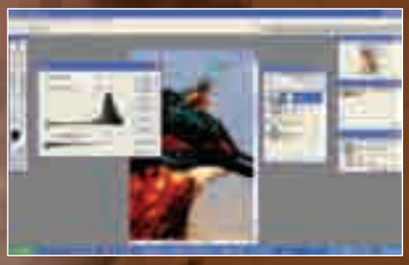
02 Review the curves Reviewing the ink curves, the black base is lightened. The second ink, green, has its Density increased by 30% at the highlights. The inverse is done with the violet ink, where Density is decreased by 70%. This oxidises our original blue statue image. Experiment to find your own colours and curves to create a unique tritone.



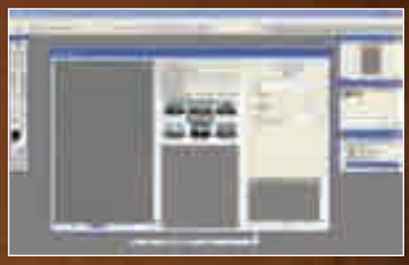
Salted Paper Prints

Salted Paper Prints are one of the earliest forms of photography as we know it. William Henry Fox Talbot is credited with inventing the process in 1840. Traditionally, a Salt Print consisted of paper first coated with a salt solution, and then coated with silver nitrate on one side. After the paper was dried, a negative or object was placed in direct contact or in very close proximity with the paper, and exposed to sunlight for several hours (though UV light is more commonly used today). The advent of Albumen Prints in the 1850s heralded the end of Salt Prints due to their superior quality. However, these two types of prints can look the same, and are often mistaken for each other.

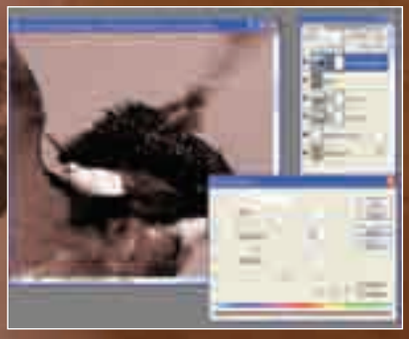
Generally speaking, Salt Prints are deep brown, gold or violet. Alternatively, they can be printed greyscale, without any tinting. Another characteristic of the Salt Print is a textured grain that manifests itself in the entire print. Salt Prints almost always have a gritty matt look as opposed to a glossy finish. Here we'll focus on creating a typical violet Salt Print.



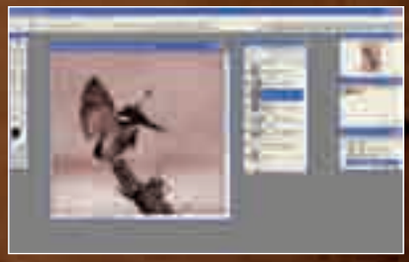
01 Texture and balance Duplicate the image layer and find the edges (Filter>Stylize>Find Edges). Apply the Dry Brush filter (Filter>Artistic>Dry Brush) with Size: 1, Detail: 7 and Texture: 3. Change the blend mode to Overlay at 25% Opacity. Add a Curves adjustment layer, applying a high contrast 'S' curve. Add a Levels adjustment layer, moving the Gamma/Middle input slider to 50.



02 Add a second texture Add a new layer and fill it with 50% grey (Edit>Fill). Then add a Grain filter (Filter>Texture>Grain) and use a Clumped grain set to Intensity: 33 and Contrast: 50. On the same layer, apply the Glass filter (Filter>Distort>Glass) with Distortion: 18 and Smoothness: 7. Make sure the texture is frosted. Set the layer's blend mode to Pin Light.



03 Colouring and paper texture Add a Hue/Saturation adjustment layer at the top. Click Colorize and set Hue to 7 and Saturation to 22. Add a layer above and fill it with 50% grey. In Filter>Texture>Grain use the Vertical grain type with Intensity: 2, Contrast: 50. Change the blend mode to Vivid Light.



04 Finishing touches Select the first texture layer (above the levels layer). Go to Select>Color Range and then select the highlights. Feather the selection by 12 pixels (Select>Feather), hold the Alt/Option key and add a layer mask. Highlights will be masked out. Optionally, create a new layer above and fill it with clouds (Filter>Render>Clouds). Set the blend mode to Hard Mix at 3% Opacity. Instant water spots!

AFTER

eMag

tutorials

More fabulous tutorials to make you glad to be a Photoshop user! Whether it's image editing or digital art creation, there's something to tickle your fancy

Photoshop Creative_Issue 19

Big technique

Create realistic shadows 46

Applying shadows to objects is key in creating realistic montages and compositions. Discover how it's done here…

Focus on...

We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Gradient Map 34
Additional textures 58

Cool plug-ins

MaskPro 4 plug-in 72

Achieving pristine cutouts can allude even savvy Photoshop user. Which is why there are so many products dedicated to making the job easier. One of the best is MaskPro 4 from onOne Software – see how it works on page 72.

Tutorial starts on page 26

Watercolour pictures

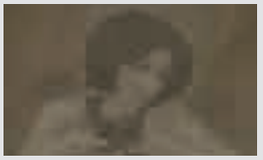
Turn your favourite photos into sublime digital watercolour paintings

36 Sci-fi blobs

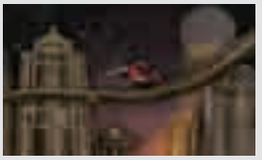
42 Change the weather

50 Make a marble statue

54 Edit photos in Photoshop CS3



60 Merge photos and text



66 Comic book-style cities

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

ORIGINAL PHOTOGRAPH

Paint a watercolour from a photograph

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
You're looking at four hours

YOUR EXPERT
Ross Andrews

ON THE CD
Source photo

This tutorial inspired our cover this issue. After you've followed the steps here, try turning a flower photo into art!

Give yourself a helping hand when creating washed watercolours, and turn to the Pattern Stamp tool for the hard graft…

The chances are, if you're anything like the team here on *Photoshop Creative*, your tentative dabbles into the world of natural media painting have ended up more mess than Monet. Oils smeared, pastels smudged by the heels of our hands – and amongst them watercolour is the worst. The first exciting stroke ruined as Burnt Sienna drips determinedly down the canvas. It's times like these that we turn to Photoshop and swap the easel for a graphics tablet.

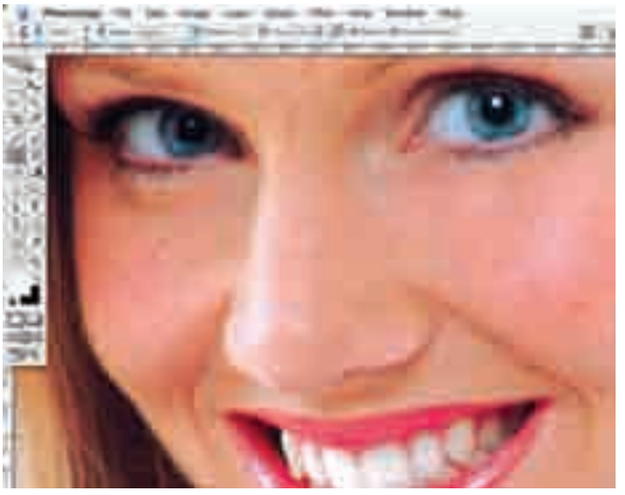
If you're lucky enough to be the truly artistic sort, once you've mastered Photoshop's brushes you'll probably be able to whip up a wondrous watercolour freehand. For the rest of you, here's our second admission – not only are the *Photoshop Creative* team somewhat clumsy with our paints, pastels and pigments, we're also a little sketchy when it comes to drawing more than the curtains freehand…

It's for those two reasons then, that we're prepared to crown the Pattern Stamp tool king of the natural media effect tools. The History Brush techniques are great, but can feel a little automated, while the Smudge does what it does extremely well (check out the Cezanne tutorial in issue 14), but little else. The Pattern Stamp technique showcased here works by sampling colour from the original image, which you define as a pattern, and applying it to the canvas through a Wet Media brush that mimics the dynamics of watercolour, complete with wet edges, colour bleeding and pigment pooling.

GET PREPARED

Setting up the canvas and source photo

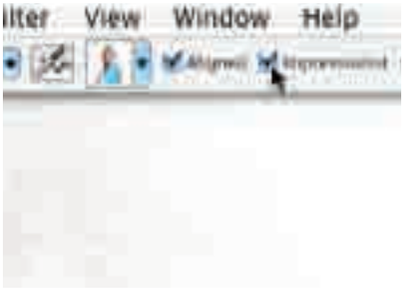
01 Get ready As the Pattern Stamp tool picks up colour from your source image, it's important that you colour correct and retouch the photograph. Open up the photo and use Choose Image>Adjustments>Levels. Drag the white, grey and black triangles under the graph, switching between colour channels using the top menu, until the image's colour feels natural – if a little exaggerated (after all, it's going to end up as a painting).



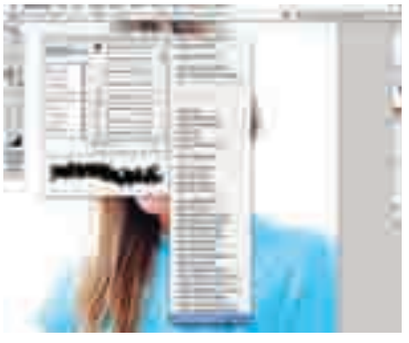
02 Stamp it out Select the Clone Stamp tool and pick a soft-edged brush. In the top toolbar set the Opacity to 15%. Identify a wrinkle or imperfection to retouch and then Alt/Option-click on a similarly toned area of skin to set the source point. Click and drag, using short stokes over the target area to build up a subtle cloned texture.

03 Define your pattern To set this image as the source from which the Pattern Stamp will work its magic, choose Edit>Define Pattern. Give the pattern a name in the window that pops up and hit OK.

04 Create the canvas You'll want to 'paint' onto a clean white canvas, so create a new layer and fill it with white (choose Edit>Fill and pick white from the Contents>Use menu). You'll still need to see your photo though, so set the layer's Opacity to around 95%, although you change this as and when you need to. Think of this layer as tracing paper. Click the Brush icon in the Lock area of the Layers palette to prevent stray brush strokes on this layer.



05 Pattern perfect Choose the Pattern Stamp (it's hidden behind the Clone Stamp tool; click and hold to get to it). Next to the Aligned checkbox in the top toolbar is a thumbnail menu. Click on it and scroll to the bottom to find and select the image pattern you saved in step 03. Make sure the Impressionist option, also in the top toolbar, is checked.



06 Prepare your brush Open up the Brushes palette (from the Window menu) and from the palette's fly-out menu in the top right corner, choose the Wet Media Brushes set to load up into the list. Hit OK or Append in the Load Brushes dialog.

07 All in the eyes Create a new layer above your canvas layer, and name it 'Eyes'. From the list of brushes you just opened up, select Watercolor Light Opacity, a soft subtle brush that's great for building up soft details. Set the Master Diameter to 20 pixels.

08 Dab away To give the eyes some detail and sparkle, work in small dabs, building up a textured, layered circle around the iris. The colour comes from your image pattern, so you just need to worry about defining the form with a mix of brush strokes.

Tool School

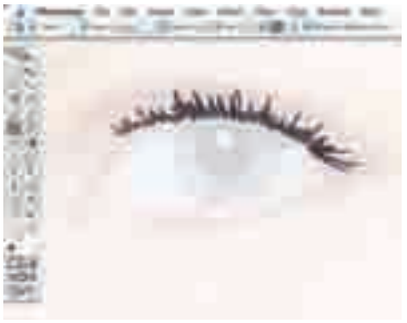
The Pattern Stamp tool

The Pattern Stamp tool is without doubt the best way to achieve a hand-painted look in Photoshop if you lack the time or artistic temperament to paint from scratch. As it samples only colour, not detail, you only have to concentrate on painting the shapes and form.

THE EYES HAVE IT

Blinkers off, it's time to start painting

09 A good pupil With the same brush, paint in the pupil. Try to leave a small gap between the black and the iris, otherwise the colour will run, just as with real watercolours. After the first pass, the pupil will feel a little grey, so brush over it again to build up the depth.



10 Get lashed Choose the Watercolor Textured Surface brush from the Brushes palette and set the Master Diameter to around 7px. Using one long, sketchy, zig-zag stroke, rough in the shape of the shorter, upper eyelashes. Add the longer lashes with quick, short strokes.

11 Eye liner Back in the Brushes palette again, select Watercolor Fat Tip. This is a great, really soft brush and is perfect for soft lines and building up washes. Set the Brush Size to around 8px and then with one steady stroke, brush across the bottom of the lashes.

12 Washed out The Watercolor Fat Tip brush works even better at a low opacity, so drag the Opacity slider in the top bar down to around 40%.

13 Wash over Using long strokes, work over the bottom of the lashes to soften the transition and definition where the lashes meet the eye liner.

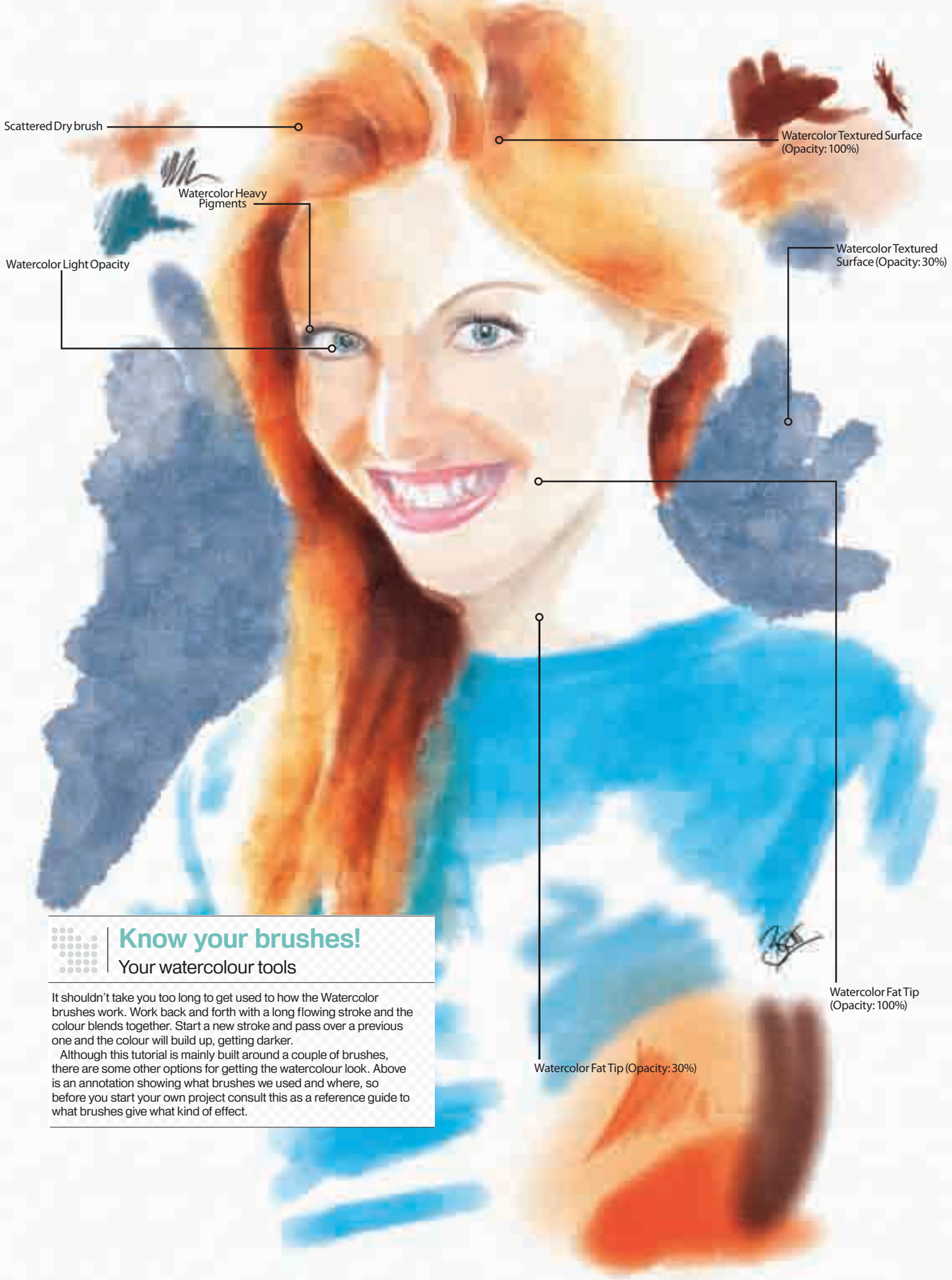
14 And repeat Using the Watercolor Textured Surface brush to sketch out the detail and the Fat Tip brush to wash and dab over the softer areas, continue to paint in the eye. Try and keep it rough and sketchy; it should be expressive rather than accurate and photorealistic. Try brushing a little faster, and hurrying more than you normally would.

15 Eye eye captain When you're happy with the first eye, move on to the second. The techniques you've learnt in the past seven steps, particularly the use of the Textured Surface and Fat Tip brushes, form the basis for this Pattern Stamp style. The mouth is similar in style to the eyes, and using bigger brush sizes for the skin and hair you can use the same process to complete the painting; check it out…

Expert Tip

Tablet control

In the Brushes palette you'll find settings for Shape and Other Dynamics. If you're using a graphics tablet, experimenting with the pen pressure controlling size, opacity or both will give you the best brush strokes for different areas.


Scattered Dry brush
Watercolor Textured Surface (Opacity: 100%)
Watercolor Heavy Pigments
Watercolor Light Opacity
Watercolor Textured Surface (Opacity: 30%)
Watercolor Fat Tip (Opacity: 100%)
Watercolor Fat Tip (Opacity: 30%)

Know your brushes!

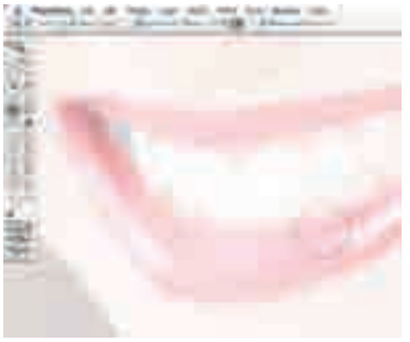
Your watercolour tools

It shouldn't take you too long to get used to how the Watercolor brushes work. Work back and forth with a long flowing stroke and the colour blends together. Start a new stroke and pass over a previous one and the colour will build up, getting darker.

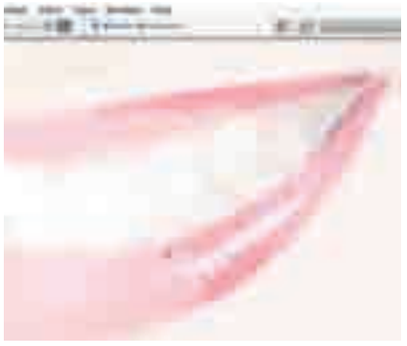
Although this tutorial is mainly built around a couple of brushes, there are some other options for getting the watercolour look. Above is an annotation showing what brushes we used and where, so before you start your own project consult this as a reference guide to what brushes give what kind of effect.

MOUTHING OFF
Painting in the lips and teeth

16 A new pattern If you paint the mouth and hair using the pattern image you created earlier, you'll find that the colours don't really work – the mouth is too dark and red, and the hair picks up a green tinge from the photograph. To combat this when painting the mouth, duplicate the original background layer and use Levels to lower the contrast and brighten the image.



17 A second source Define this new version as a second source pattern, and select it as you did with the original in steps three and five. Pick the Watercolor Fat Tip brush and sketch in the shape of the lips; keep the Opacity set to 40% and carefully build up the paint.



18 Brush strokes With the colour of the lips washed in, swap back to the Textured Surface brush at 100% Opacity, and begin to brush some sketchy detail over the colour; this is where you can start to bring texture and colour into the area.

19 Pearly whites Use the same techniques to wash over and then sketch in the teeth. As with the eyes, leave a small gap between the lips and teeth to prevent the colour bleeding (although a little colour bleed here and there adds to the watercolour effect).

20 Filter fixes To get the high contrast feel on the skin, we'll need to use a brighter source image. Unfortunately this will introduce unwanted colour noise into the photo, causing problems with the Pattern Stamp tool. The workaround? Duplicate the original background layer and apply Blur>Median at around 17 pixels.

21 Glow Choose Image>Adjustments> Brightness/Contrast. Set the Brightness to +52 and the Contrast to -41. Open up Image> Adjustments>Levels and select Cyan from the Channel pop-up menu. Drag the upper white-point slider (under the histogram) to the left, and the lower black-point slider to the right.

Expert Tip

Multiple patterns

Work from a single source image for the Pattern Stamp and you're likely to be disappointed with the results. Either rely on fixing colours later using the Image>Adjustments tools – or better still, create a new, adjusted source image to work from, as we've done here with the lips, skin and hair. You can swap between the patterns to grab different shadows or highlights .

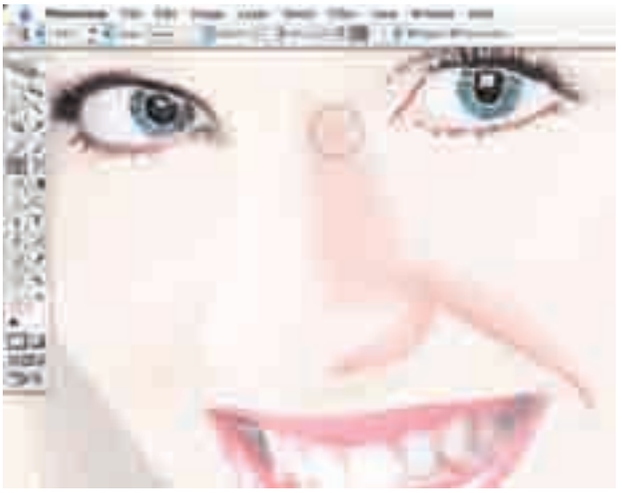
Tip

Paint it pale, build it up

As you would with traditional painting techniques, this watercolour effect looks best when you build up layer upon layer of pale colour rather than one layer of dark tone, so always try a lower opacity brush first.

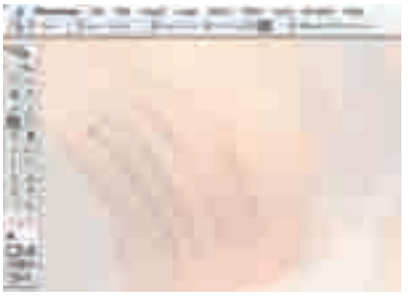
GIVE IT SOME SKIN

Painting in the shadows



22 Add features Define this new version of the image as a pattern and select it as the source for the Pattern Stamp tool. Working with a small Watercolor Fat Tip brush, set it at around 60% Opacity, paint in the dark shadow lines underneath the nose and at the edge of the cheek. Set the Opacity to 30% and using a larger brush, shade in the shape of the nose and cheek.

23 More fat tipping Move on to the left side of the nose, using the same Fat Tip technique, being careful to leave the highlight to define the contour of the nose. Increase the Brush Size to 200 and wash in the general colour and shape of the hair.



24 Hair styling Switch to a 100 pixel Textured Surface brush, set to 60% Opacity and bleed in a few wide, darker strokes. This gives a great watercolour, wet-bleeding effect on top of the colour wash. Decrease the Brush Size to about 10 pixels and add a few strands, softening them where needed with a low opacity, larger Fat Tipped brush.

25 Hues that? Using all these techniques you should comfortably be able to finish off the portrait, with strong, rough strokes to create the T-shirt. For the background simply choose one of the coloured pattern presets to paint from. Don't be afraid to experiment with Hue/Saturation, or the colour adjustment tools if you're not happy with any of the paint colours; it's a painting after all, so doesn't have to reflect real life.

26 Layers If you keep each area of paint such as skin tone, skin shadows and hair on separate layers, you can experiment with duplicating some of the layers up to strengthen them. Switching some duplicate layers such as the hair and T-shirt to Multiply can give great depth to the painting.

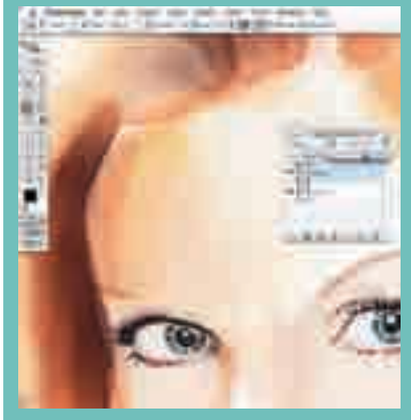
The finishing touches

Tricks to add texture to your artwork

When you've finished the 26-step tutorial here, you should be pretty happy with your painting. You're not quite done yet, though – by adding some texture to the image you can really carry off the effect that it's a hand-painted work of art. Here are a few tricks…

01 Paint pooling with Photocopy When you're sure you're happy with the image, merge the layers (you might want to do a Save As!). Duplicate the image layer and open Filters>Sketch> Photocopy. Set the Detail to 8 and the Darkness to 5 and hit OK. Set this layer to Color Burn.

02 Canvas Merge and duplicate the resulting layer again. This time open Filters>Texture> Texturizer. Choose the Canvas option and experiment with the Scaling and Relief to get the right result before you hit OK.



03 Layer tricks If you don't want to flatten your image, create a new layer, and with that layer selected hold down the Alt/Option key and select Merge Layers. This will stamp all visible layers onto that layer, creating a copy of the image. You can apply the texture to this and play with the opacity .

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Gradient maps

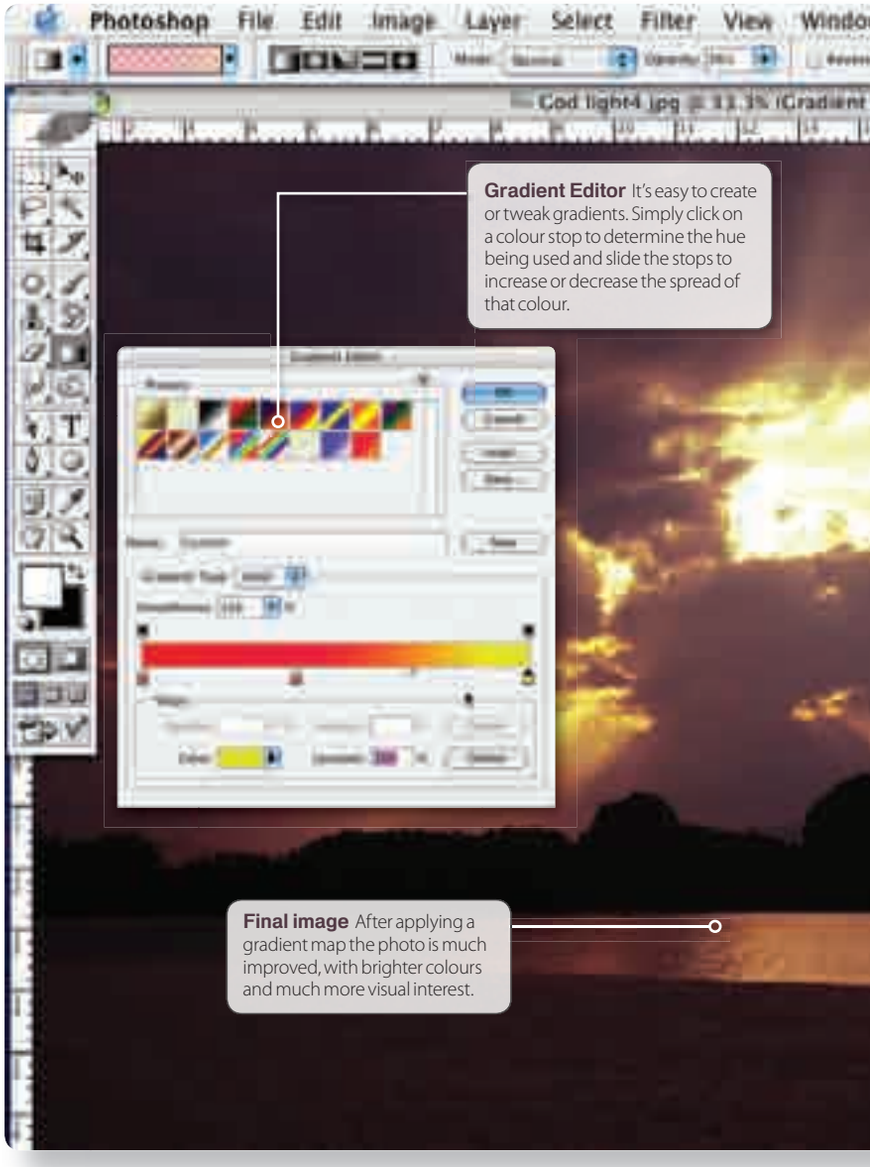
Apply a subtle sheen of colour over images using the Gradient Map option

Applying colour to an entire image is a great way of changing its appearance and conveying a totally different mood. If you happen to have an image that's very washed-out, it's also a good way of bringing detail back to the fore.

The quickest way of adding colour is using the Color Overlay layer style. As its name suggests, this applies a complete sheet of colour over the image, which can then be tweaked with blending modes and the Opacity slider.

However, there is a more effective way of adding colour to an image and that's by using the Gradient Map command. This maps the gradients to the shadows, highlights and midtones in your image, allowing you to control what colour goes where. The obvious boon is that you get to apply as many new colours as you wish, just by bringing up the Gradient Editor and creating new gradients. The colour on the left of a gradient will be the one applied to the shadows of an image, the colour in the middle will be the image's midtones, and the colour at the end (the right) will affect the image's highlights.

When it comes to photos, gradient maps are excellent for creating dramatic skies. Here we've done just that, then used blending modes to make sure the final effect is spot-on.


Photoshop File Edit Image Layer Select Filter View Windo
Cod light4.jpg @ 33.3% (Gradient
Gradient Editor It's easy to create or tweak gradients. Simply click on a colour stop to determine the hue being used and slide the stops to increase or decrease the spread of that colour.
Final image After applying a gradient map the photo is much improved, with brighter colours and much more visual interest.

Consult the map

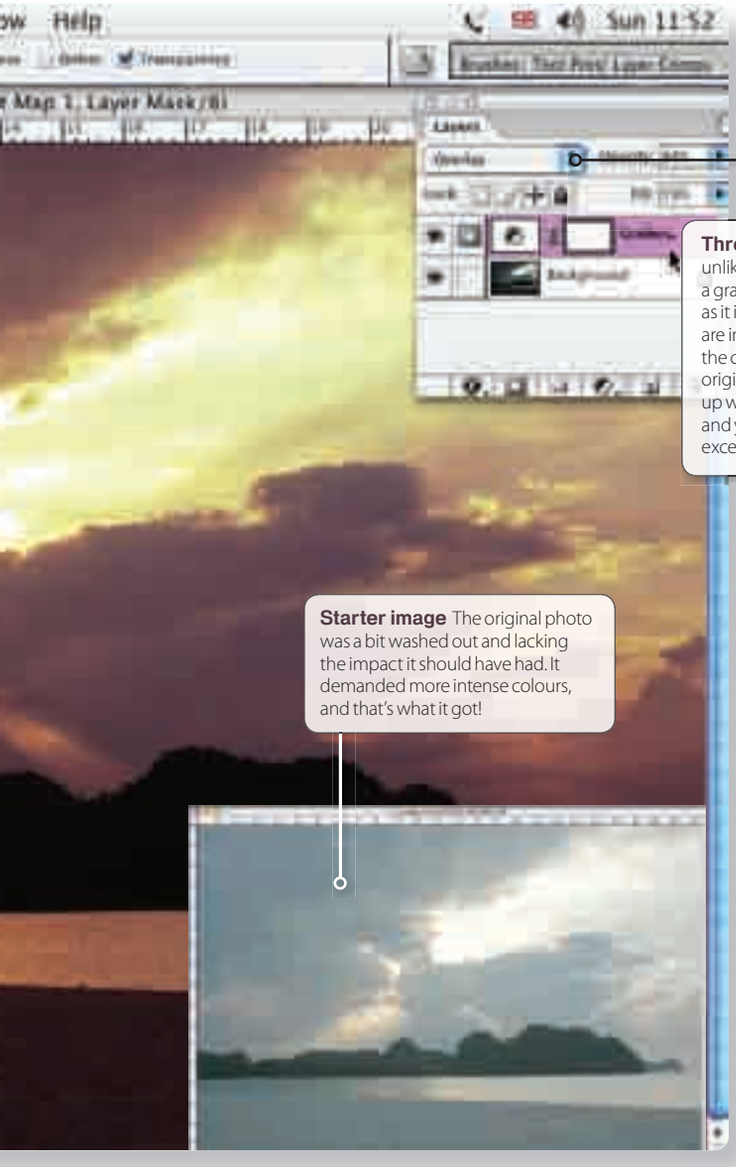
Access the gradients

There are two options when it comes to applying a gradient map to your image. The first one is to visit Image>Adjustments> Gradient Map. Alternatively, you can go to the bottom of the Layers palette, click on the Adjustment Layer icon and then select the Gradient Map option. Obviously this is preferable, because it will keep your original image safe. Once you select the Gradient Map command, a window will appear with the currently selected gradient loaded. It's doubtful that you'll want this, so click on the gradient strip in order to enter the Gradient Editor.

Your starting point

Try the default gradients

Photoshop comes with a variety of preset gradients that might be just the thing for the effect you want. The Gradient Editor will load up with the basic set, but to see the others go to the little right-pointing arrow. From here you'll see a list of other available sets. To access them, simply scroll down and let go of your mouse button. The names are pretty self-explanatory for the type of look they give, and of course you can make your own (see side panel on the next page).



Throw into the blend It's unlikely you'll be able to apply a gradient map and leave it as it is – the blending modes are invaluable in making the colours blend with the original image. Team these up with the Opacity slider, and you have all you need for excellent results every time.

Starter image The original photo was a bit washed out and lacking the impact it should have had. It demanded more intense colours, and that's what it got!

Tip

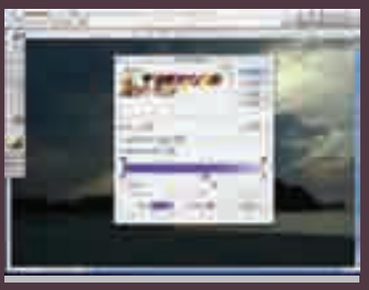
Using transparency

By using transparency in your gradient, you can ensure that certain parts of your image will still show through. Remember which part of the gradient refers to what part of the image (shadows, highlights, etc), and place the transparency accordingly.

Make your own gradients

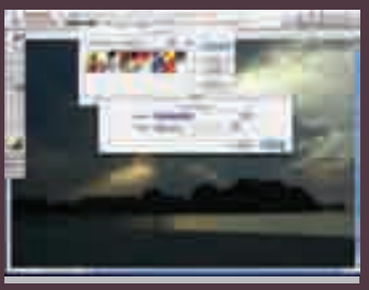
Create special sets for photos

Once you get the hang of them, you'll instinctively apply gradient maps to images needing a boost, so it's worth creating your own. Here we do a sky gradient.



01 Open the Editor With the Gradient Editor open, click the colour stops to call up the Color picker and set hues for the gradient. We added another colour stop to get a three-colour gradient.

02 Save it Type a description of the gradient in the Name field. Now click New. It will appear in the Presets window. Repeat for as many gradients as you like, and then click OK.



03 A new set In Edit>Preset Manager pick Gradients. Select all new gradients and hit Save Set. Name and save. Hit OK, and in the Preset Manager click Delete to remove them. Use the Gradient Editor to load.

Using the Editor

Choose your gradient colours

You determine the colours for the gradient by clicking on the colour stops which are underneath the gradient strip. This calls up the Color Picker, where you simply click on the hue that you want. Click underneath the gradient strip in order to add another colour stop. To change how much of a colour is in a gradient, you can simply move the colour stops to wherever you like. For our photograph we made up a three-colour gradient going from red to pink and then to yellow.

Dither and Reverse

Other mapping options

In addition to being able to access the Gradient Editor from the Gradient Map dialog window, you also have two other options for affecting the way that the map is applied to the image. Dither adds a tiny amount of noise which will help smooth the gradient fill and avoid any nasty banding. The Reverse command does just what you would expect it to – it reverses the direction of your gradient map.

Create fluid graphics

In this tutorial we're going to learn how to create blobs – fluid graphics created with only basic tools and filters in Photoshop

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Simon Rudd

Adobe Photoshop is the premier program available for photo-manipulation and editing. But what some people forget is that aside from all these wonderful editing tools, Photoshop can also be used to make lovely standalone art without the need for background images. With its diverse sets of brushes, patterns and gradients, not to mention its powerful filters, Photoshop is capable of so much more than just moving pixels.

In this tutorial we'll delve into the murky waters of digital art – now hang on, don't flip that page just yet, it really isn't that bad! You won't need any fancy equipment and we won't be spending hours tweaking settings. The only tools you'll need are your mouse, a touch of imagination and a few Photoshop filters.

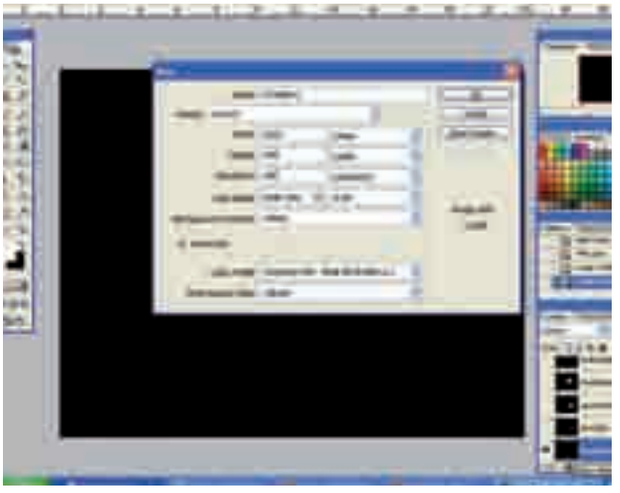
The techniques explored here are gradients, blending modes, adjustment layers, the Plastic Wrap filter, Chrome filter and Cloud filter. The blobs are created with the Radial Gradient tool mixed with a blending mode. We use the filters and blending modes to add texture and special effects to the blobs. Finally, the adjustment layer is used to colour the blobs – although they can be left without colour if you wish.

These are fairly easy to make, and the variation in design and colour means you can use them for many things, eg website backgrounds, desktop wallpaper, DVD menus or CD covers. The best advice is to relax and have fun trying different things.

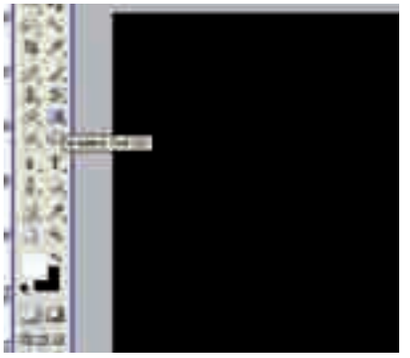
WORKS WITH | PHOTOSHOP CS AND ABOVE

BEGIN TO MAKE THE BLOBS

Your first steps to liquid design



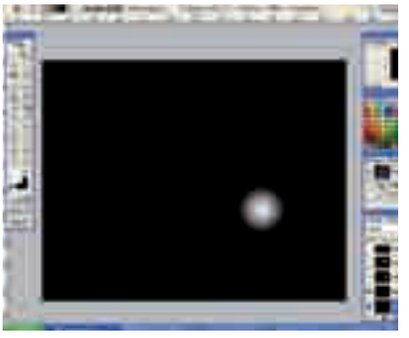
01 In the beginning We start with a 1024 x 768 size document at 300ppi and fill the background (Edit>Fill>) with black (#000000). If you're not intending to print your masterpiece, feel free to set your ppi to 72. Name this layer 'Blobs'.



02 It's a setup The first step in creating our blob picture is to set up the Gradient tool. Choose the Gradient tool from the toolbar – it may be hidden behind the Paintbucket .

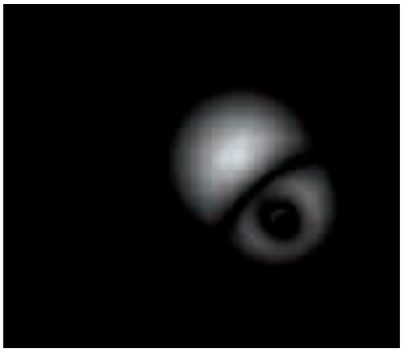
03 Colours Once you have selected the Gradient tool, we have to set up the foreground and background colours. We do this by pressing the 'D' key on the keyboard followed by the 'X' key. This should give you a white foreground and a black background.

04 What's the difference? Finally, we move to the options for the Gradient tool, which is located at the top of the screen under the menus. Use the following options: Gradient Type: Foreground to Background; Type: Radial Gradient; Mode: Difference; Opacity: 100%; Dither and Transparency both ticked.

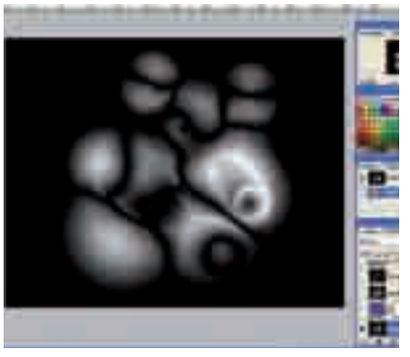


05 That's a drag To create your first blob, left-click anywhere on the document and drag the mouse in any direction; try to keep the line fairly small and away from the document's edges. When you let go, a small white circular object appears. You now have a blob!

06 Holes From the centre of your last blob, draw another line extending just beyond the edge. This will create a hole within the blob – the shorter the line, the smaller the hole.



07 Edges To create a flat-edged blob, start the gradient from anywhere on the screen and pull it towards an existing blob – but don't join them. When you let go, the shape created should have a flat edge.



08 Have fun We are now going to create a load more blobs and holes – just randomly perform more gradients in any parts of the document. You can have as many or as few as you like.

KEY SKILLS COVERED

What you'll learn

- GRADIENTS
- BLENDING MODES
- PLASTIC WRAP FILTER
- CHROME FILTER
- CLOUD FILTER

Tip

Bubbles

For a slightly different spin on this technique, set the blending mode of the gradient to Lighten rather than Difference. The blobs will then stick together, rather like bubbles. If you wish to texture them, perform the tutorial as stated but don't create the chrome layers, and set the Plastic Wrap layer to Multiply not Linear Burn. The Clouds layer will add texture and noise to the picture.

Tip

Multi-colour blobs

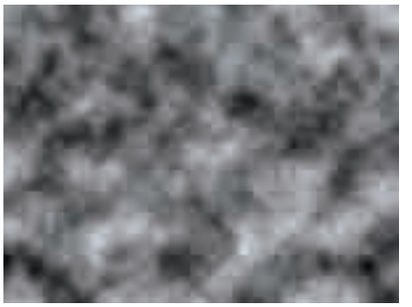
To give the blobs different colours, repeat the process but in step 13 make a transparent layer. Using a large soft-edged brush, pick a light colour, eg light orange, and then paint behind the blobs. Use complementary colours for the different blobs.

BUILDING UP THE BLOBS

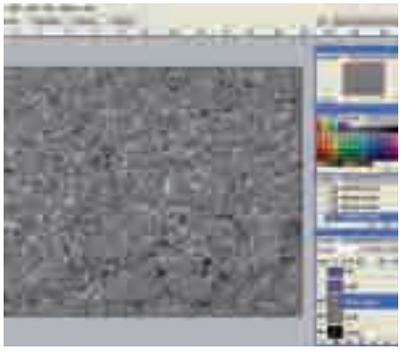
The final shiny clouds

09 Plastic Wrap When you're happy with the way the blobs look, you can move on to the next phase. Duplicate the Blobs layer (Ctrl+J) and name it 'Plastic Wrap'. Not surprisingly, we're now going to use the Plastic Wrap filter (Filter>Artistic>Plastic Wrap), with the settings Highlight Strength 9, Details 6 and Smoothness 12.

10 Chrome Once again, duplicate the Blobs layer, then name the new copy 'Chrome' and drag it to the top of the layers stack. Run the Chrome filter on the new layer (Filter>Sketch>Chrome), using the settings Detail 1 and Smoothness 10.



11 A cloud by any other name Next, create a new layer at the top of the stack and name it 'Clouds'. First you need to reset the colours to the default by pressing the 'D' key again, and then you can fill the layer with the Clouds filter by going to the Filter>Render>Clouds menu.



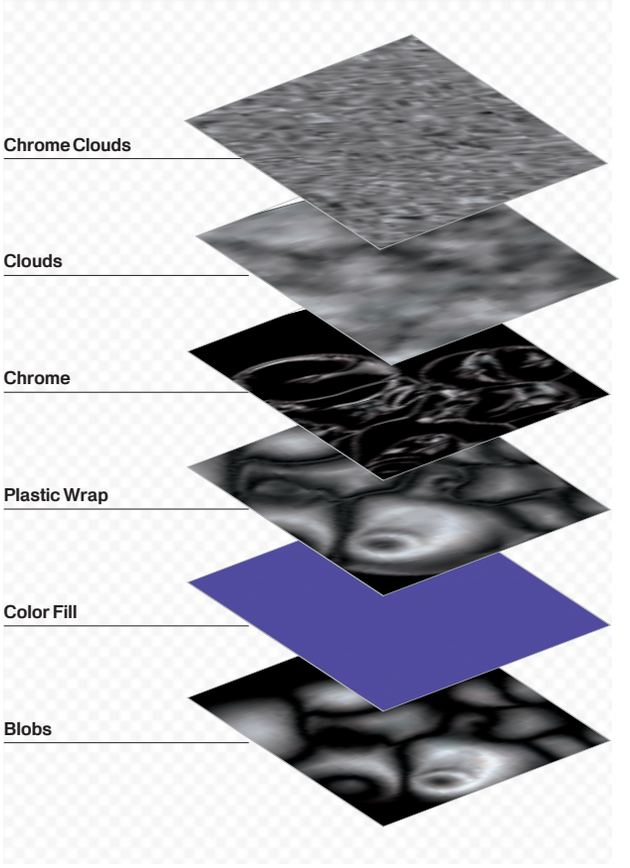
12 Chrome 2 Create a new layer called 'Chrome Clouds' at the top of the stack and fill it with the Clouds filter, then run the Chrome filter on this layer using the same settings as in step 10.

13 Blue is the colour The last step is to add some colour to the picture and change some layer blending modes. First add a solid colour adjustment layer below the Plastic Wrap layer, setting the colour to a purple/blue (#5e1ce4).

14 Blending modes The blending modes should then be changed to the following settings: Plastic Wrap: Linear Burn; Chrome: Screen; Clouds: Soft Light; Chrome Clouds: Soft Light. And by now you should have an interesting blob picture!

The layer structure

Get your layers in the right order



eMag

KEY SKILLS COVERED
what you'll learn

- LAYER MASKS
- MAKING COMPOSITIONS
- ADDING REFLECTIONS

Change the weather

Discover how to turn a photo into an atmospheric composition by adding extreme weather conditions

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30 minutes

YOUR EXPERT
Lee Groombridge

ON THE CD
Castle.jpg

One of the hardest things to do in Photoshop is create an effective composition. The reason for this is that you need to be able to visualise the final picture before you start, without necessarily having resource material to base your finished article on.

In this tutorial we are showing you how to create an atmospheric scene by adding extreme weather conditions to an existing image. You won't need to be an expert in Photoshop but this tutorial is not for the absolute beginner; you will need to know how to apply layer masks, gradient tools, filters and layer styles.

The main effect that is first apparent to the eye is the flooding of the church, but there are other subtle touches that contribute to making the image look photo-realistic. These are the components that work together to make the image look complete. Another thing that this tutorial shows you is how to take seemingly unrelated images and have the imagination and creative thinking to be able to extract textures that can be added to the illustration to give you the desired effect.

In this tutorial, we will use a piece of water texture and a sky that is, with just a little bit of help from layer effects, dropped into the image for that final touch.

Last but not least there is a simple rain effect that is placed over all the layers. This effect is not always necessary but for some images, it will bring an extra sense of realism. You will be shown how to create this from scratch with no external source image. With the use of a few different filters such as clouds, noise, blur and layer effects, this subtle rained-upon image will come to life.

WORKS WITH | PHOTOSHOP CS AND ABOVE

ASSEMBLE THE IMAGES

Adding new elements to an existing photo

01 **Add the sky** Open the church image from this issue's disc. The sky is okay, but you might like to add a new one. Open up a cloud image (try using one from our stock photos this issue) and paste it into a new layer above the church image. Change the layer style from Normal to Multiply in the Layers palette so the church shows through.

02 **Layer mask** The next step is to apply a layer mask to the sky so that it actually goes around the top of the roof. Have the sky layer highlighted and select the Layer Mask button. Now with the Gradient tool draw a gradient from black to white in the mask layer.

03 **Import the water** The next step is to add some water. Open up a water image you like (again, you can use one from the stock photos on the disc) and paste it above the sky layer. This is a good example of being resourceful and looking past an image to see what elements you can use.

This tutorial comes courtesy of our sister magazine, Digital Photographer. Each issue is packed with essential advice for getting the most from your digital camera and is perfect for enthusiasts and professional users. Order your copies from www.imagineshop.co.uk

04 **Apply the water** We are going to do the water in three layers. Apply a layer mask to the water layer and mask out all of the water layer above the first wall in the garden. Be sure to mask the water level above the ground height – after all, it is flooded.

05 **Create more water** Now duplicate that water layer, unmask the whole layer and reapply a new mask that masks out everything except the area of garden between the first wall and the church. Repeat this with a new layer for the last little area of grass behind the church.

06 **Making reflections** Let's make it better by adding some subtle reflections. Select the original church layer and with the Lasso tool selected, cut out the shapes of the wall and paste them into new layers. Cut out shapes up to the edges of the wall only.

07 **Flip and Distort** Select the layer with the cutout and select Edit>Transform>Flip Vertical. If your reflection was straight on this would be all you need to do, but because the walls are at differing angles you will need to use the Edit>Transform> Distort tool to bend the reflections.

08 **Reflection layer mask** Once you have all the reflections in place, you can see that they are a little too strong for the kind of water we have decided to use. With a layer mask, apply gradient masks to reduce the impact of these reflections on the overall image. They should be just about visible.

Tip

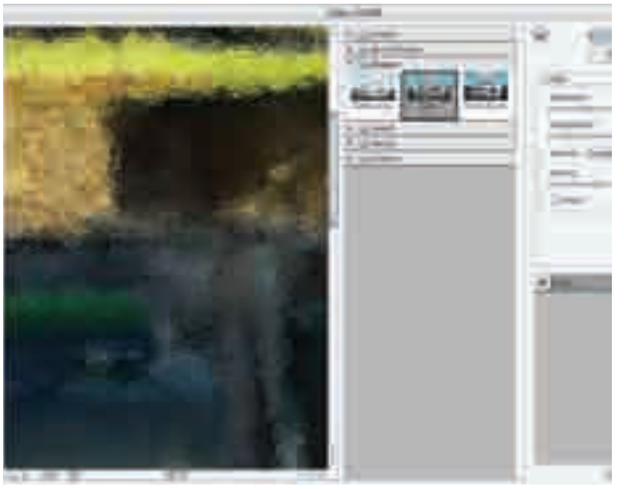
Rainy days

When you are creating rain in Photoshop, it's important that you don't get too carried away. It is far better to have a suggestion than horrendously fake-looking lines all over your image!

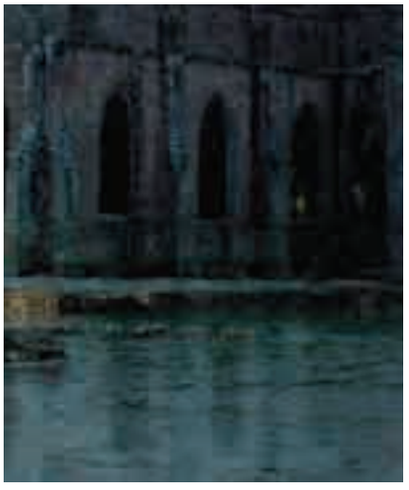
AND THE HEAVEN'S OPENED

Make a sunny day a rainy day

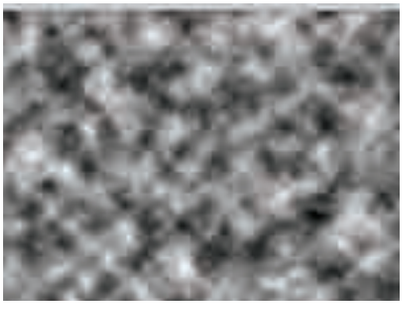
09 Church reflection The next main reflection to add is the church reflection. Select the church layer and duplicate it. Flip it vertically and place the layer to the top of all the existing layers. Now set the Opacity to 50% from the Layers palette.



10 Glass effect Apply a layer mask so that the reflection lines up with the bottom of the building. Go to Filter>Distort>Glass. Set Distortion to 5, Smoothness to 3, Texture to Frosted and Scaling to 100%. The aim is to distort the image enough so that the lines of the church can be seen, but they are distorted enough to not be consistent.



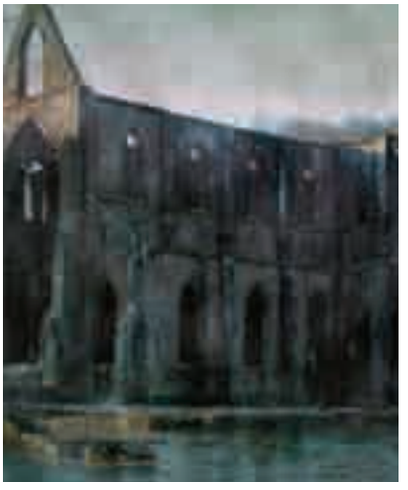
11 Layer style The reflection could be left like that now except for the fact we are trying to produce an atmospheric picture. At present the reflection is a little too true for the weather conditions. All that is left to do is to change the layer style to Darken, and the reflection is complete.



12 Let it rain If you don't want to add rain and are happy with the effect you have created so far, then just save the image. However, rain is a good way of making the image a little more atmospheric. Create a new layer and with the colours set to at black and white go to Filter>Render>Clouds.

13 Add noise You should have a layer with a simple black and white clouds effect. Open up Filter>Noise>Add Noise. Set the Amount to 60%, the Distribution to Gaussian and tick the Monochromatic option. This is the basis of the rain effect you are going to create.

14 Motion blur With that rain layer selected, go to Filter>Blur>Motion Blur. Set the Angle to 72 degrees and the Distance to 35. You don't want the distance to be too little so the noise isn't blurred enough, but you don't want too much so the texture is lost.



15 Advanced rain effect The rain is a little strong for the image so you need to add a layer mask and play around with a dark gradient so that the rain does not cover the water area of the image. The rain layer should only cover the sky and the church.

16 Second rain layer Duplicate this rain layer, discard the layer mask and place the layer under the original rain layer. Once you have done that, set the layer style to Linear Light. Change the Opacity to 33%. This adds a bit of depth to the rain effect so that is doesn't just look like blurred noise.

eMag

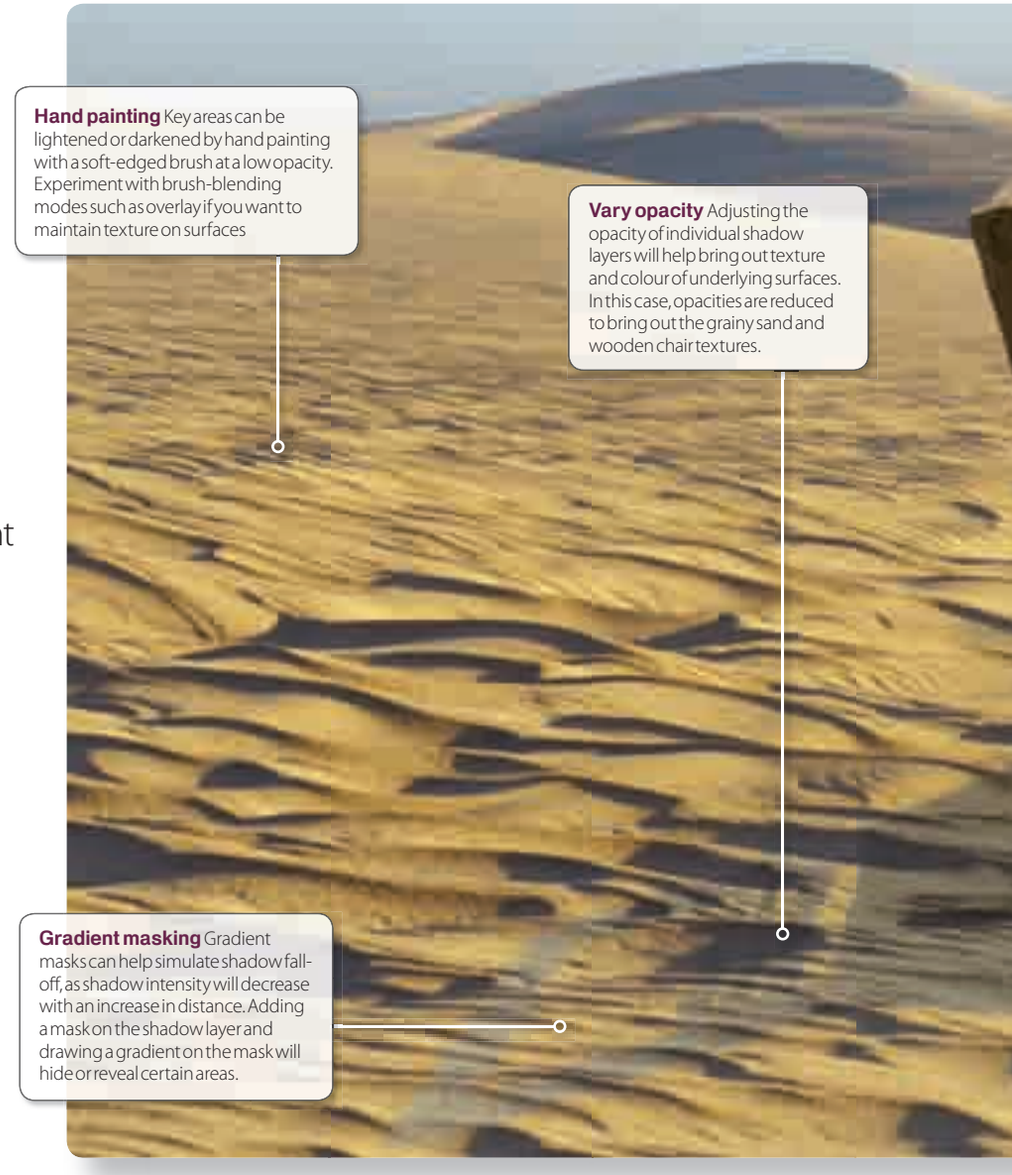
THE BIG TECHNIQUE

Create realistic shadows

Harmonise objects with their environment and start creating realistic shadows

Why not jazz up a flat scene and add some drama with shadows which help convey depth and mood to an image? An object digitally moved in Photoshop from one scene to another often requires some shadow elements to help harmonise it with its new environment. Even soft shadows can help anchor an object to a plain surface – without them the object would appear to be floating. The length of a shadow is also important, because this can convey time of day and add further to the mood of your composition.

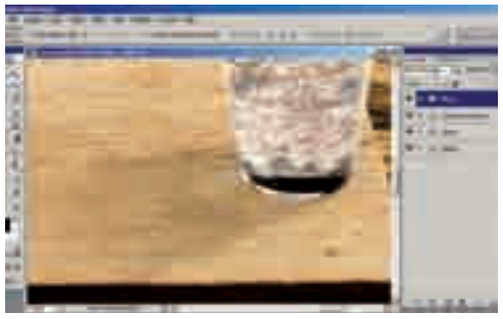
Here in the Big Technique we're going to isolate two objects and then add them to a desert scene. Both objects have shadow references to help you visualise how to create them, but the Pen tool could easily be swapped for the Paintbrush if you're feeling particularly imaginative. The chair will cast a more solid shadow and the glass with ice will cast a lighter subtle shadow with some highlights. Both shadows require a fair amount of manipulation to make them realistic, so let's get started.


Hand painting Key areas can be lightened or darkened by hand painting with a soft-edged brush at a low opacity. Experiment with brush-blending modes such as overlay if you want to maintain texture on surfaces
Vary opacity Adjusting the opacity of individual shadow layers will help bring out texture and colour of underlying surfaces. In this case, opacities are reduced to bring out the grainy sand and wooden chair textures.
Gradient masking Gradient masks can help simulate shadow fall-off, as shadow intensity will decrease with an increase in distance. Adding a mask on the shadow layer and drawing a gradient on the mask will hide or reveal certain areas.

Using shadows to anchor objects

Brush shadows on

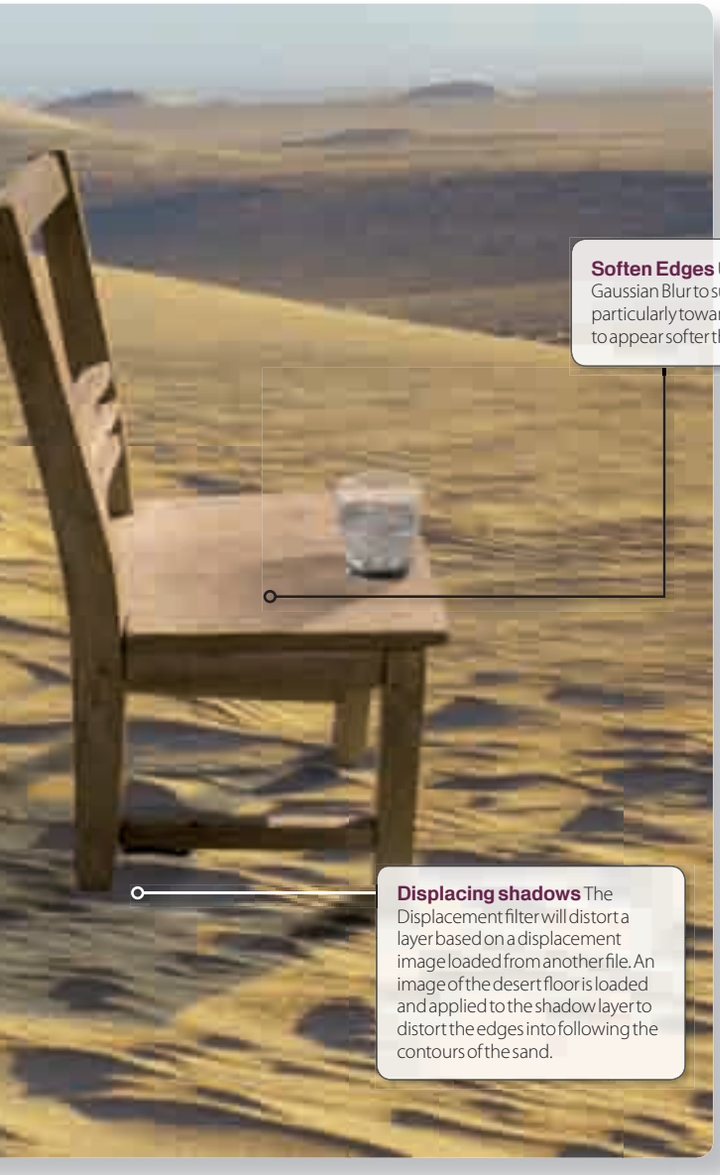
When a shadow is created beneath an object, some of the shadow must be reflected back into the object's base. This grounds the object with the surface and stops it looking as if it's floating. A subtle amount of brush painting on a new layer with the layer blend mode set to Multiply will help anchor the object to the surface. It works best if you use a fairly wide brush and a low opacity to build up the effect gradually.



Check your angles

Make sure they line up

When creating shadows, make sure they stay on the surface (ground) on which the object is sitting. In most cases the shadow will remain horizontal on a flat surface – unless it's cast on an angled surface such as a wall. In this example there's a slight tilt, because the chair is taken at an angle and looks like it's not sitting completely flat on the sand. However, note that the shadow follows the chair surface as it should.



Soften Edges Use blur filters such as Gaussian Blur to subtly soften shadows, particularly towards the ends. Shadows tend to appear softer the longer they stretch out.

Displacing shadows The Displacement filter will distort a layer based on a displacement image loaded from another file. An image of the desert floor is loaded and applied to the shadow layer to distort the edges into following the contours of the sand.

Tip

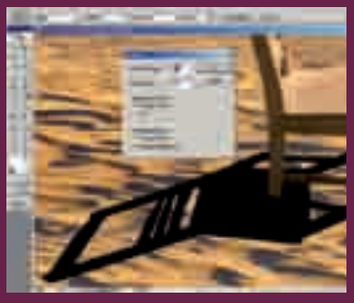
Observe

Observe your environment and study how light behaves on different objects and their individual shadows. This will help you visualise them when you create shadows in Photoshop.

Displacement filter

Distort your shadows

In just three quick and simple steps, take realism to the next level and use displacement maps to distort your shadows .



01 **Filter** After creating your shadow (see later in this tutorial), select the shadow layer and go to Filter>Distort> Displacement. Keep the Scale settings at 10 and displacement map to stretch to fit. Keep undefined areas set to repeat edge pixels.

02 **Browse** Press OK then browse for an image. Make sure your image for the displacement map is the same size and resolution as the composite's background, otherwise the pattern might appear out of register.

03 **Displace** The selected shadow layer should be distorted based on the luminosity values of your displacement map. Some experimentation is required for the desired effect. A more contrasting image map is more effective.

Allow colour into your shadows

Keep things natural

If a surface is white and an object is coloured, a direct light source may show some of the object's colour in the shadow. If a shadow falls onto a coloured and textured surface it's important to show some of that colour and texture in the shadow area itself, or the shadow will have a reverse effect and separate the object further from its surface. Try working with different amounts of opacity and painting on a multiplied layer to allow textures and colour to show through the underlying layers.

Try some noise

Avoid unsightly banding

On shadows that sit on lighter surfaces such as pure white, it's important to be aware of possible banding occurring where the shadow gradually fades out and falls off. To combat this problem, try adding a small amount of noise to the shadow. This not only helps diffuse the fall-off better, but adds some texture to an otherwise very clean and artificial brushed look.

CREATING YOUR SHADOWS

Essential techniques for shadow creation

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

20 minutes

YOUR EXPERT

Giles Angel

ON THE CD

Source files

01 **Isolate object** Open 'Chair.psd', select the Pen tool (P) and create two separate paths for the chair and its shadow. These paths have been included for reference and speed. Select the chair path from the Paths dialog, make a selection with a Radius of 0.5 pixels, then press Ctrl/Cmd+J to copy and paste the chair cutout onto a new layer.

02 **Move to the desert scene** Open 'desert.jpg', select 'chair.jpg' and drag the chair cutout layer onto the desert scene. Position the chair to the right. Select the shadow path from chair.psd and drag that into the desert scene. Select the path then reposition it in line with the chair legs.

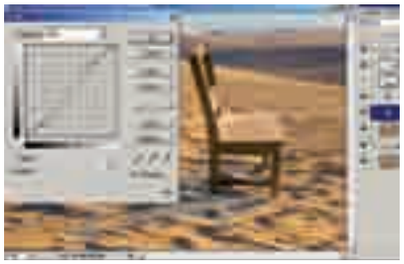
03 **Creating shadow** Make a selection (Radius 1 pixel) of the shadow path and fill it with black on a new layer . Go to Filter>Distort>Displace. Leave the Scale settings at 10 and other options as the default. Now browse and open 'displacement.psd'. The shadows will become distorted to match the sand ripples.

Tip

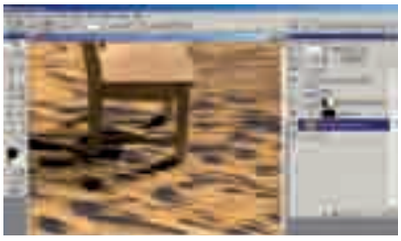
Dampen

Shadows are rarely solid black so vary opacity and tints where it's necessary, keeping an eye on lighting conditions, surface colour and texture.

04 **Shadow fall-off** Select the shadow layer and click the Add Layer Mask icon at the bottom of the Layers palette. This adds a white mask next to our shadow layer. Select the mask and then choose the Gradient tool. Set the foreground to white and background to black, then draw a diagonal line from the top of the chair to the middle.



05 **Blending shadow** Switch off the shadow layer, duplicate the desert layer and load the shadow path as a selection – Feather 5 pixels. Create a Hue/Saturation adjustment layer. Reduce the Saturation to -79. Repeat the load path selection and choose Curves. Create shallow 'S' curves as shown. Select the adjustment layers and the copied desert layer, then merge.



06 **Increase contrast** Select the merged desert layer and reduce Opacity to 61%. Load another shadow layer as a selection from the Path dialog box. Select a Curves adjustment layer and make another S curve to increase contrast. Select the desert layer and choose a small soft brush. Paint at 5-10% black in Overlay mode to darken certain patches on the sand.

Hard light

The direct route

A direct light source on an object, whether it be sun or artificial lighting, will cast harsh shadows. The length and softness of the shadows are also determined by the intensity of the light source and the distance to the object. A light close to an object will produce short, sharper shadows. The further away the light source is from the object, the more the shadow intensity is reduced and both the shadow length and softness increased.

Soft light

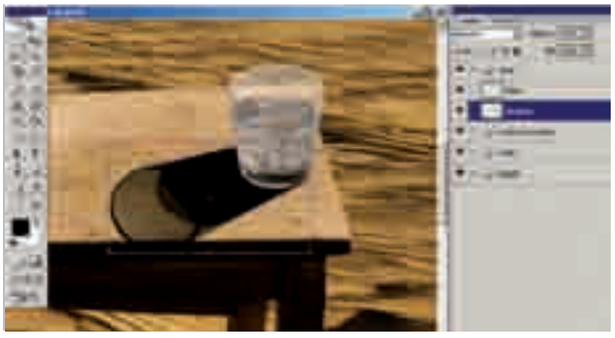
Smoother shadows

When outside, soft light is created by sun behind thin cloud cover. This is comparable to a flashlight with a diffuser under indoor studio lighting conditions. With these lighting conditions, objects will cast soft shadows, and gradation from bright to dark is also present. This area is commonly known as the semi-shadow. Again, distance will affect the shadow.

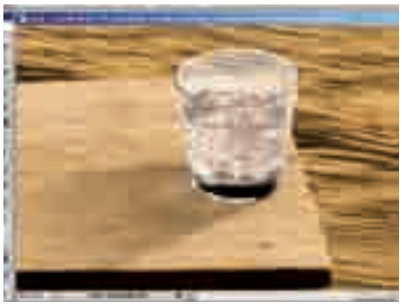
07 **Tinting shadow** The shadow looks more realistic but it's too black. Add a Hue/Saturation adjustment layer with Hue at -7 and Lightness at -1. Add a Color Balance adjustment layer Type number in the boxes from left to right. Shadows -1,-2,-13; Midtones -10,-4,-22. Hold down Opt/Alt and click between the two adjustment layers to clip these changes with the desert copy layer.

08 **Colour enhancement** Turn on the shadow fill layer and reduce Opacity to 15%. Add a Global Curves adjustment layer with another S curve to increase overall contrast and saturation. Add a Hue/Saturation layer above it to dampen down the Saturation by -37. Manual easing of the shadow fill in places can help tidy up edges.

09 **Add glass** Drag and drop the glass folder onto a working document. The layers show how the transparency was created. Merge the folder contents into one layer and use Free Transform to scale it down onto the chair. Ctrl/Cmd click the glass layer to make a selection. Fill it with black on a new layer and name it 'Shadow'.



10 **Distort and soften** Free Transform the glass shadow and flip vertically. Now hold down Ctrl/Cmd on the corners to freely push and pull on the shadow. Duplicate the shadow and Gaussian Blur by 7.5 pixels. Duplicate the shadow again. Add a gradient mask to cover the top. Load the mask as a selection and delete the top piece from the sharp glass layer.



11 **Highlights** Add a gradient mask on the blurred layer and reduce the opacities on all three until nicely blended together. Now merge, and on separate layers paint in some highlights in white, using a soft brush and a low opacity.

12 **Colour correction** Add a Curves adjustment layer and create an S curve to increase the contrast and saturation. Add a Hue/Saturation adjustment layer to dampen down over-saturation. Add another Hue/Saturation adjustment layer with -16 Saturation to reduce the red cast on the glass.

Diffuse light

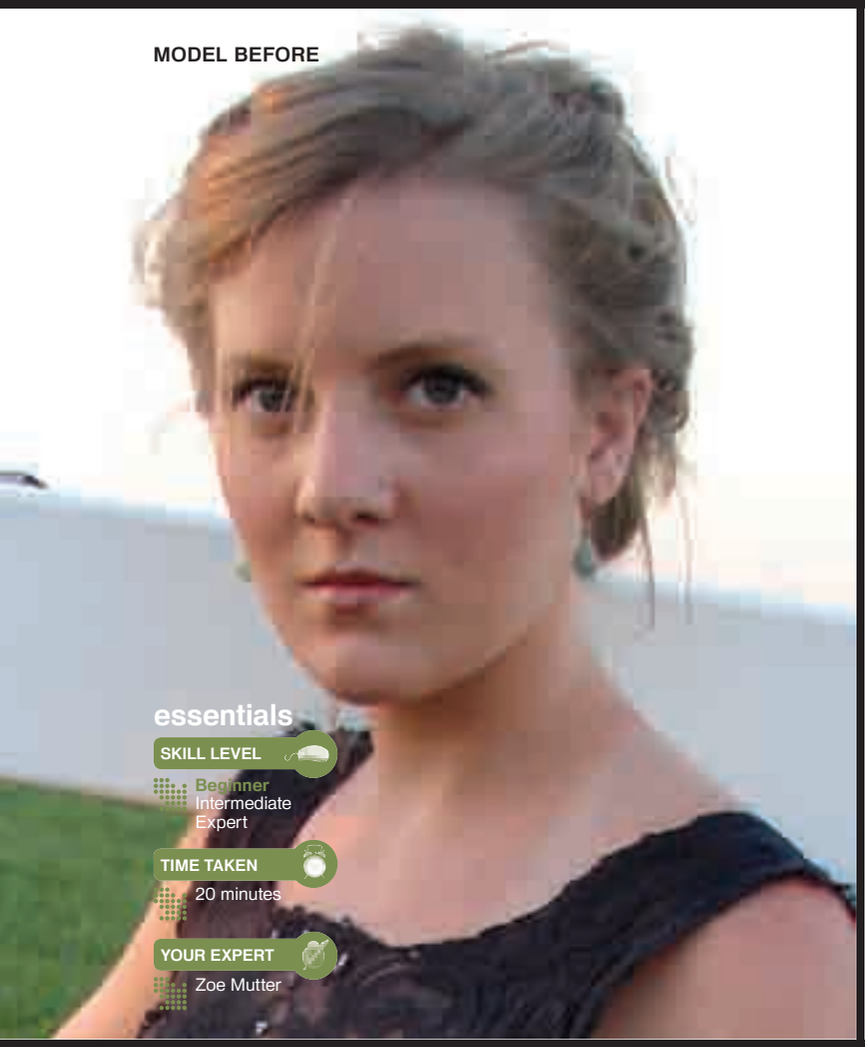
The most subtle of shadows

Diffuse light is when there's total cloud cover or a very big and soft artificial light source. This light may produce a very subtle, soft shadow under the object or virtually no shadow at all. The water-pistol in the image on the right has no shadows and the surface details look more flat.

Grazed light

Moody atmosphere

This is the term used to describe low angled lighting. By grazing light across a surface, it lights the high points and casts shadows in the dips, which gives a wonderful texture. This is shown in this example to the right – the tips of the edges are in light while all other areas are in dark shadow.



Create a statue

KEY SKILLS COVERED

What you'll learn

- LAYER MASKS
- BLENDING MODES
- USING THE MAGNETIC LASSO AND PEN TOOL
- DODGING AND BURNING
- USING LEVELS

Turn any photo from your collection into a stony-faced character…

You can have great fun using your Photoshop skills to turn photos of yourself, family and friends into stone statues. We've focused on creating a statue of the head and shoulders of a figure but this technique, which mainly utilises the layer masks function as well as blending modes, can also look effective applied to the entire body of a person.

Some cunning cloning is necessary to get rid of objects that make the statue look unrealistic, such as the edge of the dress.

A similar technique could be applied to images of different materials and surfaces to produce a variety of effects. There are so many different colours and textures of stone to experiment with when trying to achieve statue success and even wood textures, although these may need slightly different treatment with the Dodge and Burn tools.

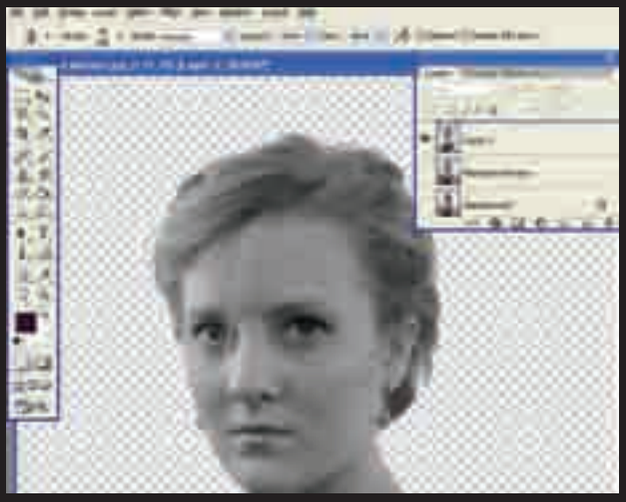
You can be as adventurous as you like when creating stony figures. Why not place yourself in statue form into a photograph of your garden, or even create a Statue of Liberty-type scene?

WORKS WITH | PHOTOSHOP CS AND ABOVE

SET IN STONE

Begin creating your statue

01 Protect the original Open 'statue woman.jpg' from the disc. We chose an image of a woman, but the technique can be applied to a variety of images. Duplicate the layer thumbnail of your image of a woman in the Layers palette and choose Duplicate Layer.

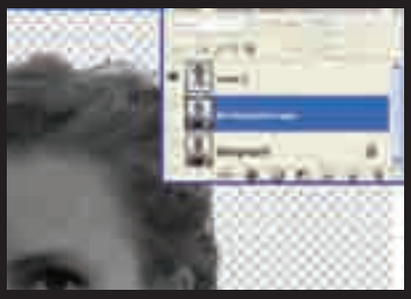


02 Statue selection Choose Image> Adjustments> Desaturate to remove colour from the image. Now select the woman – we used the Magnetic Lasso but you could use the Pen. Next, go to Edit>Copy then Edit>Paste, pasting your selection onto a new layer. Turn off the visibility of the two lower layers.

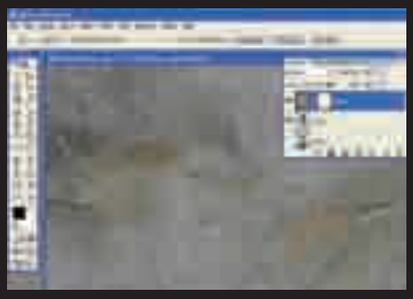
Tip

Real-life inspiration

When you are selecting the head, think about how a real statue would be carved. Simplify elaborate hair styles – in the real world a sculptor wouldn't be able to chisel a fly-away hair style, so there's no need for you to do the same. Simplify the hair into a smooth shape.

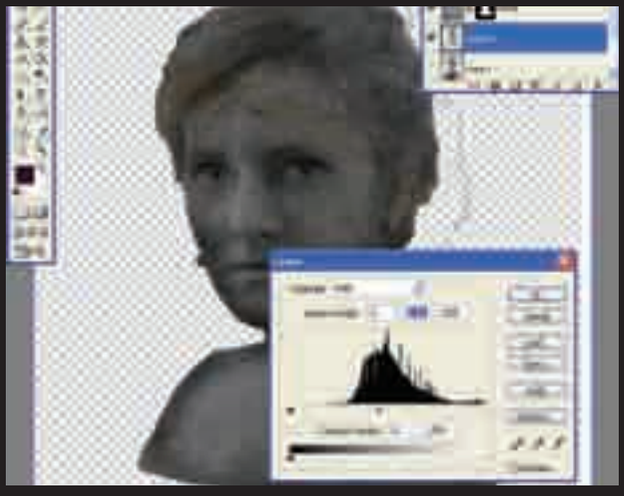


03 Clone away the clothes Using the Eraser tool, rub away the bottom of the woman's body, in a similar shape to ours. Ctrl/Cmd-click the layer's thumbnail, creating a selection. Choose the Clone tool (Size 100 and minimum Hardness). Alt-click an area of skin and then click on the black dress to clone over it. Repeat this to cover the whole dress.

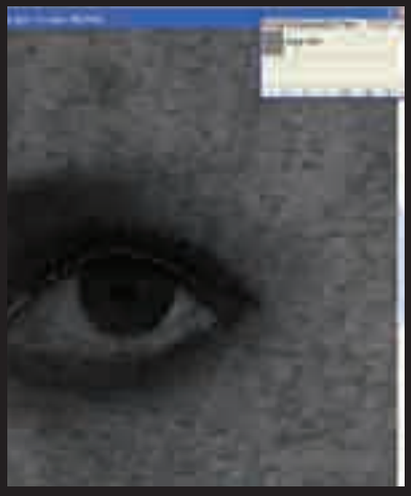


04 Masking methods Open 'stone texture.jpg' from the disc. Use the Move tool to click on the stone texture and drag it to the document with the woman on it. Click on the layer thumbnail of the stone layer and choose Layer>Layer Mask>Reveal All. Ctrl/Cmd-click on the layer thumbnail for the woman's head to create a selection.

05 Lighten with Levels Choose Select>Inverse. Select the Paint Bucket tool. With black as your foreground colour click in the outer area of the selection, creating a head-shaped selection filled with stone texture. Set the blending mode of the stone layer to Multiply. This may be slightly dark, so with the head layer selected choose Image> Adjustments>Levels. Drag the middle slider left to lighten.



06 Shade to add depth Ctrl/Cmd-click the head layer thumbnail to create a selection. On the head layer use the Burn tool to shade the edges and the Dodge tool to create highlights. We also worked lines of tone into the hair, breaking it into sections. Select the hair area using the Magnetic Lasso, with a Feather of 20. Use Levels to lighten it.

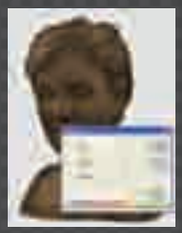


07 Select the eye area Zoom into the eye area and select the Pen tool. Make sure Paths is selected in the Options bar. Now click around the shape of the eye. To create curves, drag the handle out. Choose Window>Paths and a workpath will be created. Click on the arrow in the top right of the window and pick Make Selection.

Tip

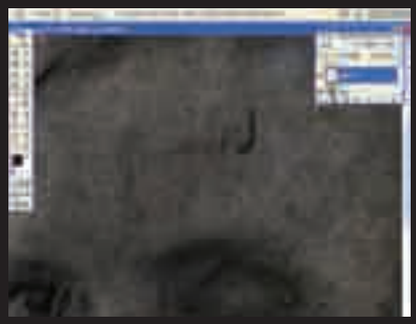
Subtle stone effects

If you would like your stone texture to be less noticeable, then in addition to lightening it with Levels and changing the blending mode you can reduce the opacity in the Layers palette. It's also possible to change its colour by choosing Image> Adjustments> Hue/ Saturation and then entering different values.



WORK OF ART

Add some authenticity



08 Clone out the pupils Create a new layer in the Layers palette. Choose the Clone tool and make sure Sample All Layers is selected in the Options bar. Set Size to 50 and Alt-click in an area of stone to sample it. Now click in the eye area to fill it with stone. Use the Burn tool to create shading around the eye.

09 Seamless edges Press Ctrl/Cmd+D to deselect. The edge will be quite harsh. Choose the Blur tool and work around the eye to soften it. You may also need to lighten the eye area by selecting it with the Lasso (with a slight Feather value) and using Levels. To create the other eye, right-click the right eye layer and choose Duplicate Layer.

10 Distort to fit The left eye will not fit exactly, so use either Edit>Free Transform or Edit>Transform>Warp and then drag the handles until it looks realistic. You can then work into the eye area using the Dodge and Burn tools and soften the edge with the Blur tool, as with the right eye.

11 Make your statue believable There are some elements that make the statue look less believable, such as the earrings. We used the Eraser tool to remove them from the head layer and then also removed them from the stone texture layer. Where they were on the ear, we used the Clone tool to clone them out.

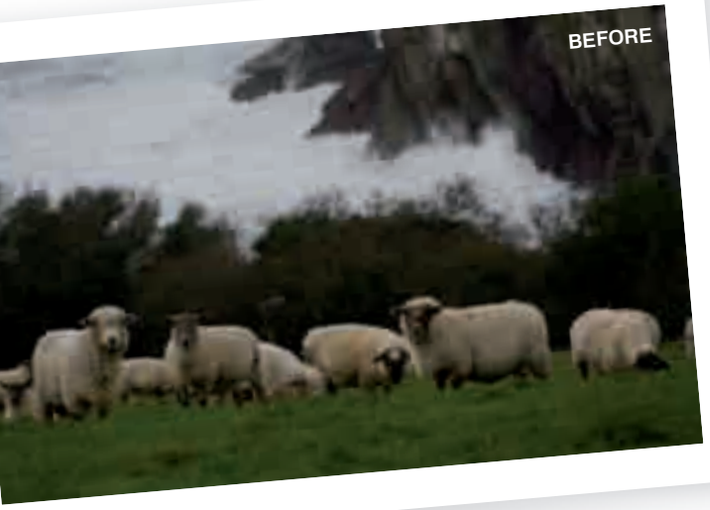
12 Put it in the scene Select the stone, head and both eye layers in the Layers palette and go to Layer> Merge Layers. Open 'statue background.jpg' on the disc. Now click the merged statue head with the Move tool and drag to the statue background document. In Edit>Free Transform, drag the handles (hold Shift to constrain proportions) and resize it.

13 Adjust and resize Use the Move tool to drag and place the head on top of the stone column. If you need to adjust the lightness of the head, use the Levels adjustment again. Double-click on the head layer's thumbnail and click Drop Shadow (with a Distance of 5, Spread of 0 and Size of 5).

14 Blur and blend The head may need more shading using the Burn tool to make it fit into the scene. The edge of the head may also appear too harsh. To soften this, select the head layer and then use the Blur tool to work around the edge of the statue.

eMag

Edit photos with Adobe Camera Raw 4



We put the latest incarnation of the Adobe Raw editor through its paces (and it edits JPEGs too!)

Just before Christmas 2006 Adobe announced a downloadable version of the Photoshop CS3 beta. This early Christmas present was available to all good girls and boys who had a serial number for CS2. Usually the beta is only available to a few Photoshop wizards casting secret spells in dark dungeons, away from our envious eyes. With CS3 we all have the chance to conjure up perfect pics months before the official release.

Beta versions are 'works in progress' and can be flaky. The CS3 one is remarkably stable and you'll have no problems using ACR 4's tools to fix the many problems in our source image.

Our landscape is underexposed, with weak highlights, dull colours and nasty picture grain due to a high ISO setting. Let's polish up these problem pixels in the ACR 4 editor. As well as performing a conventional photo rescue we'll look at new ways to be creative without leaving the comfort of the Raw editor.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
15 minutes

YOUR EXPERT
George Cairns

ON THE CD
Landscape.CR2

KEY SKILLS COVERED
What you'll learn

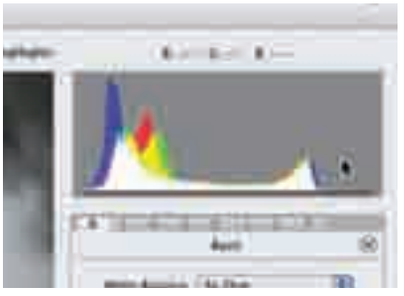
- IMPROVE CONTRAST
- RECOVER LOST DETAIL
- USE SPLIT TONING TECHNIQUES
- REMOVE UNWANTED ARTEFACTS

RESCUE A PROBLEM RAW IMAGE

Digitally enhance poor exposures and create a wider tonal range

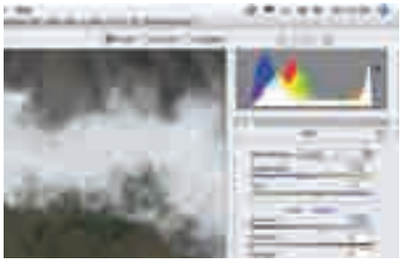
01 Open source You'll find our problem Raw picture on the CD. It's called 'Landscape.CR2'. The ACR 4 editor is fully integrated with Photoshop, so simply drag the Raw image onto the CS3 icon. Photoshop will automatically open the image in the ACR 4 editor.

02 Problem picture We took our sheep-filled shot with a long telephoto lens, making it prone to camera shake. In order to avoid camera-induced blur we used a high shutter speed. This gave us a sharp shot but didn't let in enough light to get a decent exposure. Luckily we can brighten things up using the Raw editor's tools.

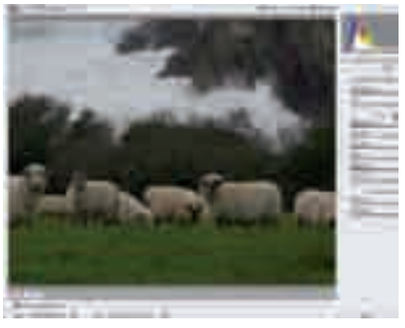


03 Helpful histogram The Raw editor helps you diagnose your picture's tonal problems. A healthy shot should have pixels in the shadows, midtones and highlights. There are plenty of pixels in the shadow section on the left of the histogram, but there are no highlight pixels present on the right. This is a typical histogram for an underexposed shot.

04 Press Auto The previous Raw editor automatically tried to improve a shot as soon as it was opened. This was fine if you were a novice, but the pro had to waste time unticking multiple Auto sliders. ACR 4 has replaced the Auto boxes with a single Auto button. Give it a press!



05 Healthier histogram When you press Auto, the ACR 4 editor uses the image's histogram to work out the tonal problems in the shot. It then adjusts its sliders to try and create a more evenly spread histogram, revealing detail in the shadows, midtones and highlights. Notice the image's brightest pixels have been relocated to the far right of the histogram graph.



06 DIY The Auto button has done a fairly good job of improving our shot, but this is not always the case. To help you understand how the new ACR editor works, it makes sense to adjust the sliders one by one. Press the Default button to see the image as shot.

07 Exposure On location our camera's aperture was open as wide as it could go. You can digitally open it a few more stops using the Exposure slider. Pressing Auto gave us an Exposure increase of +.65. We can show up the grazing sheep more effectively with a higher Exposure increase of +1.65 (just over a stop and a half).

Tip

Edit JPEGs in ACR 4

If you're excited by all the tools and tabs in the ACR 4 interface but don't shoot in Raw, don't feel left out. You can get JPEGs to automatically open in the Raw Editor and then unleash its tools upon them! Go to the File Handling section of the Preferences menu. In the File Compatibility section tick the box labelled Prefer Adobe Camera Raw for Jpeg Files. Now JPEGs will automatically open in the Raw editor.

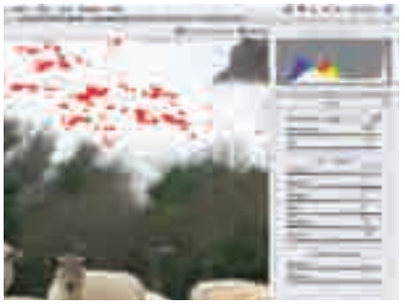
Expert Tip

DNG

The beauty of editing Raw images is that the original Raw file remains untouched. The changes you make to the Raw file are recorded in a separate XMP file that's stored with the saved image. This makes it easy to fine-tune your tonal, colour and sharpness settings without adding artefacts to the Raw source file. You can start editing from scratch by pressing the Default button.

TERRIFIC TONES

Avoid clipping and recover lost highlights



08 **Clipping warning** Although our sheep have been brightened up, we've burnt out (or clipped) some of the highlight detail in the soft focus background. Tick the Highlights Clipping warning box at the top of the interface. Areas that are missing all detail will show up in red.

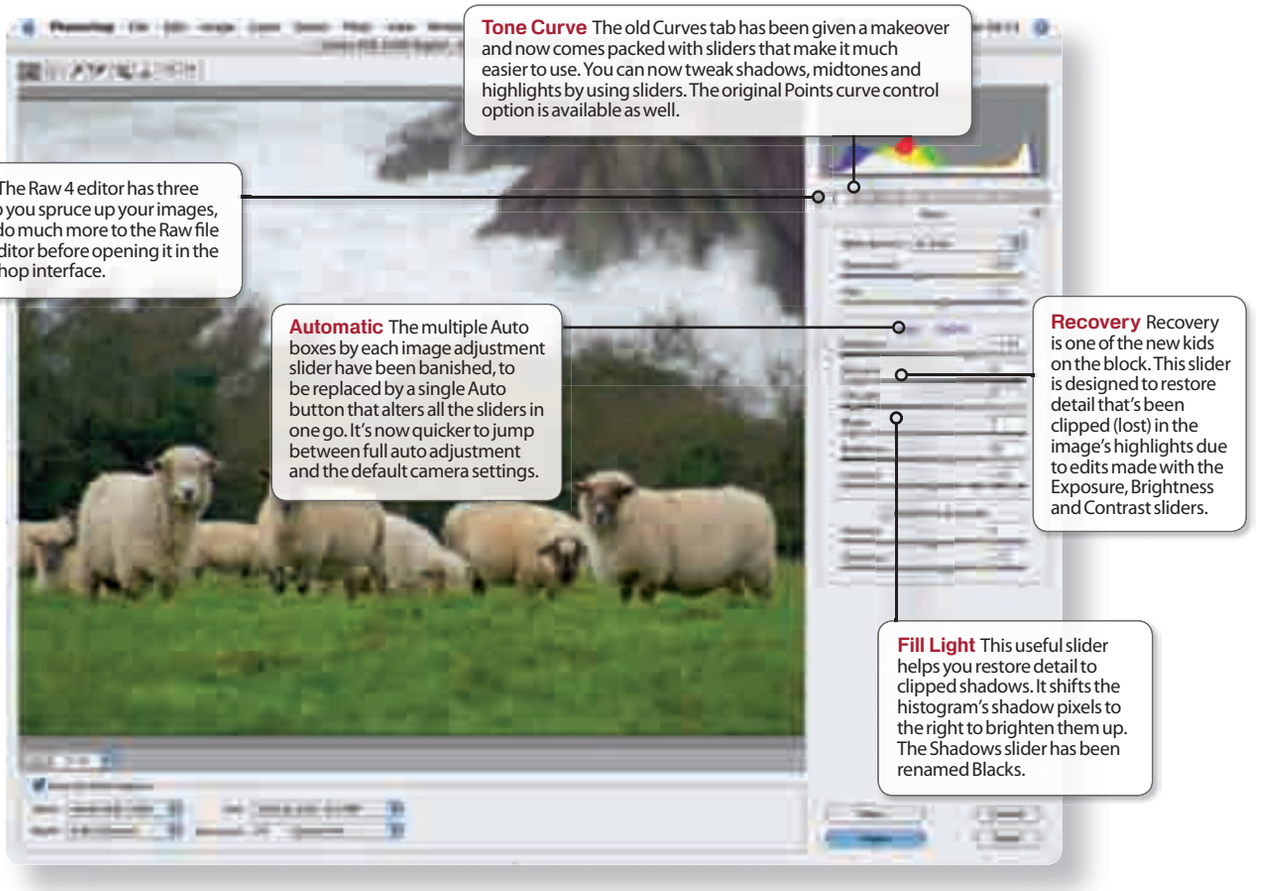
09 **Recover highlight detail** You can try and avoid highlight clipping by dragging the Brightness slider to the left (to 30). The clipped areas are hard to restore using Brightness alone. The ACR 4 interface has a new way to recover clipped highlights. Drag the Recovery slider to around 9 and the red clipping warning should vanish.

10 **Tone Curve** The soft focus ocean still looks rather bright and featureless. Another new way to restore highlight detail is to click on the T (Tone Curve) tab. This new tab has a handy Highlights slider that lets you target problem highlights without altering the tonal range. Drag it to -30 to restore more detail to the burnt-out background. Notice that the curve only alters at the highlight end of the histogram.

Raw 4 overview

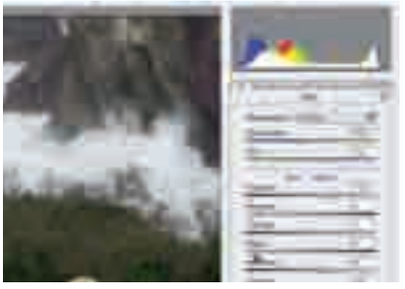
Improve contrast, colour and noise in both Raw and JPEG images

Find out what's new in the Raw 4 editor interface and just what it can do


Tone Curve The old Curves tab has been given a makeover and now comes packed with sliders that make it much easier to use. You can now tweak shadows, midtones and highlights by using sliders. The original Points curve control option is available as well.
Keeping tabs The Raw 4 editor has three extra tabs to help you spruce up your images, enabling you to do much more to the Raw file within the Raw editor before opening it in the standard Photoshop interface.
Automatic The multiple Auto boxes by each image adjustment slider have been banished, to be replaced by a single Auto button that alters all the sliders in one go. It's now quicker to jump between full auto adjustment and the default camera settings.
Recovery Recovery is one of the new kids on the block. This slider is designed to restore detail that's been clipped (lost) in the image's highlights due to edits made with the Exposure, Brightness and Contrast sliders.
Fill Light This useful slider helps you restore detail to clipped shadows. It shifts the histogram's shadow pixels to the right to brighten them up. The Shadows slider has been renamed Blacks.

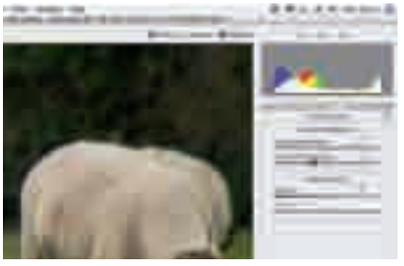
IN-DEPTH EDITING

Remove unwanted artefacts and get more creative



11 Back to basics Click on the B (Basic) tab. From the image's histogram you can see there's a little gap between the photo's darkest shadow pixels and the far left of the graph. This tells you that you can make the shadows a little blacker. Drag the Blacks slider to the right to 7. Now you have a more striking contrast between shadows and highlights.

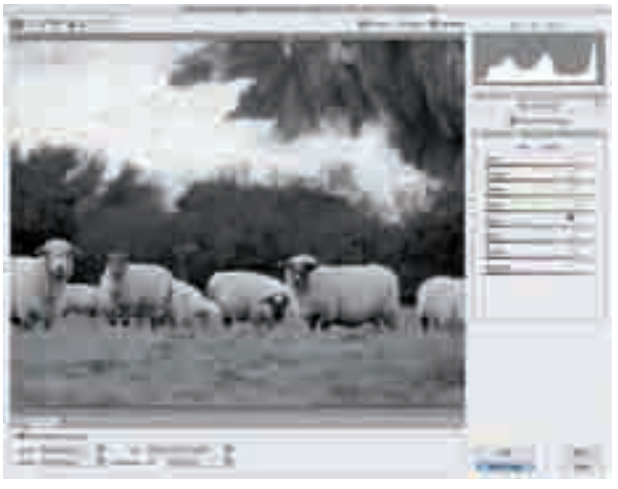
12 Make less noise Zoom in to 100% to see the noise created by the camera's high ISO setting. The noise (or grain) is especially noticeable in large dark areas of similar colour, like the tree line behind the sheep. In the Noise Reduction section drag the Luminance slider right to 58 to smooth out the noise. Push up Sharpening to 38 to preserve vital detail.



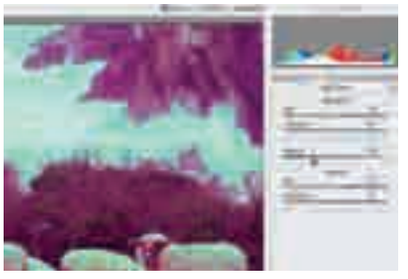
13 Banish the blues You can spot chromatic aberration when you have high contrasting shapes, such as the light sheep against the dark background. Zoom in to the sheep on the far right. It has a blue fringe of pixels clinging to the edge of its coat. Click on the L (Lens Correction) tab and drag the Chromatic Aberration Fix Blue/Yellow tab left to -33 to remove the blue fringe.

14 Overview You've now used the Raw editor to create a shot with a healthier tonal range that features detail in the shadows, midtones and highlights. The Recovery slider and the Tone Curve's Highlights slider have helped you avoid highlight clipping. Artefacts like noise and chromatic aberration have been minimised. Boost the Saturation slider to +15 to complete the edit. Our conventional makeover is complete, but the ACR editor boasts some more creative tools.

15 Black and white Clicking the Basic tab's Convert to Grayscale button gives a black-and-white version of the shot, but we lose the distinction between bands of colour such as the grass, sheep, woods and sea. The resulting monochrome image is drab and lacks impact. Luckily, we can produce a more professional monochrome image using ACR 4's new tools.



16 Colour filters Pro black-and-white photographers can emphasise the colours of objects in a monochrome image by placing coloured filters over the lens. Filters that have a similar colour to the one in the scene help lighten that colour. We can make the grass stand out by going to the H tab. Hit Default to centre the sliders. Drag the Greens up to +55 to brighten the grass.



17 Cross processing In colour shots you can mimic cross-processing techniques from the Raw editor. Click the S (Split Toning) tab. Adjust Highlights Hue to 146 and Saturation to 84 to tint the highlights violet. Set Shadows Hue to 308 and Saturation to 71. You can alter the point where the shadows and highlights become toned by adjusting the Balance slider.

Tip

Fill Light

By dragging the Blacks slider to the right in Step 11 you can give the shot more impact by creating dramatic high contrast shadows. In some shots this could cause important details to become hidden (or clipped) in the darker parts of the image. Turn on the Shadow Clipping warning to help spot black areas with no detail. The new Fill Light slider enables you to lift out the details in the image's shadows without dramatically altering the photo's highlight or midtones.

Expert Tip

Now you see me

When making changes to the image it's very useful to be able to see a before-and-after version of the photo. This allows you to see exactly how a particular slider alters your image. In step 12 we showed you how to reduce noise. By ticking and unticking the Preview button at the top of the ACR 4 interface you can turn Noise Reduction on and off. This helps you edit more effectively.

FOCUS ON ADDITIONAL TEXTURES

Additional textures

Boost the power of the Texturizer feature by loading some additional options

Last issue we included a Focus On guide to the Texturizer filter. This is a fabulous filter for adding depth to your photos or artwork and definitely deserves to be explored.

But there's even more to this filter than first meets the eye. Photoshop comes bundled with an extra hoard of textures that you can load up from the filter's interface and enjoy even more creative possibilities. There are 28 extra files (both in Photoshop and Photoshop Elements) that all offer interesting looks for applying texture to your images. You can find them in the Presets folder of your Photoshop Application folder. For a texture to work in the Texturizer filter, it has to be a .psd file. Not all the extra textures come in this format, so you have to convert hem. Simply open one of the JPEGs up in Photoshop, and then go to File>Save As. Leave the name as is, but choose Photoshop from the Format drop-down menu. It's a good idea to save it with the rest of the textures, just so they are all in one place and you have the .jpeg option there if you need it.

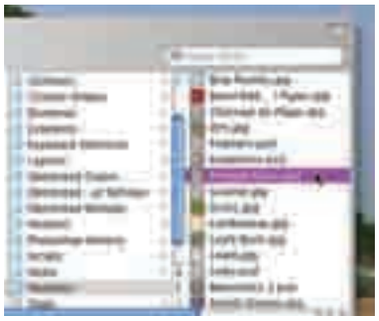
You get a good choice of texture effects in the Textures folder that should work well with whatever type of image you've got loaded. Of course, you can always make your own! See the box below right for how to go about it.

Pick and choose To apply one of the new textures, simply navigate to it and then click the one you want. Click OK and it's applied!

Finding the textures

A bit of digging is required

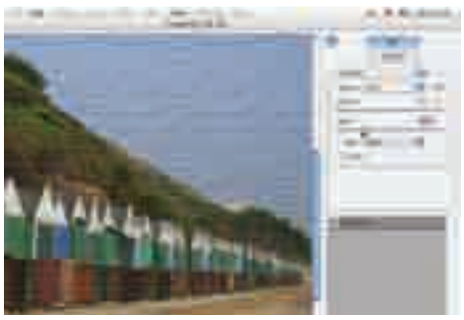
The Texturizer filter comes with four textures already loaded, but it's easy enough to hunt down the others. With the filter open, click the right-pointing arrow and select Load Texture. A dialog window should automatically go to the extra Photoshop textures, but if not, go to your Applications folder then go to Photoshop> Presets>Textures. Only the .psd files will be highlighted, so select one of them and then hit the Load button.

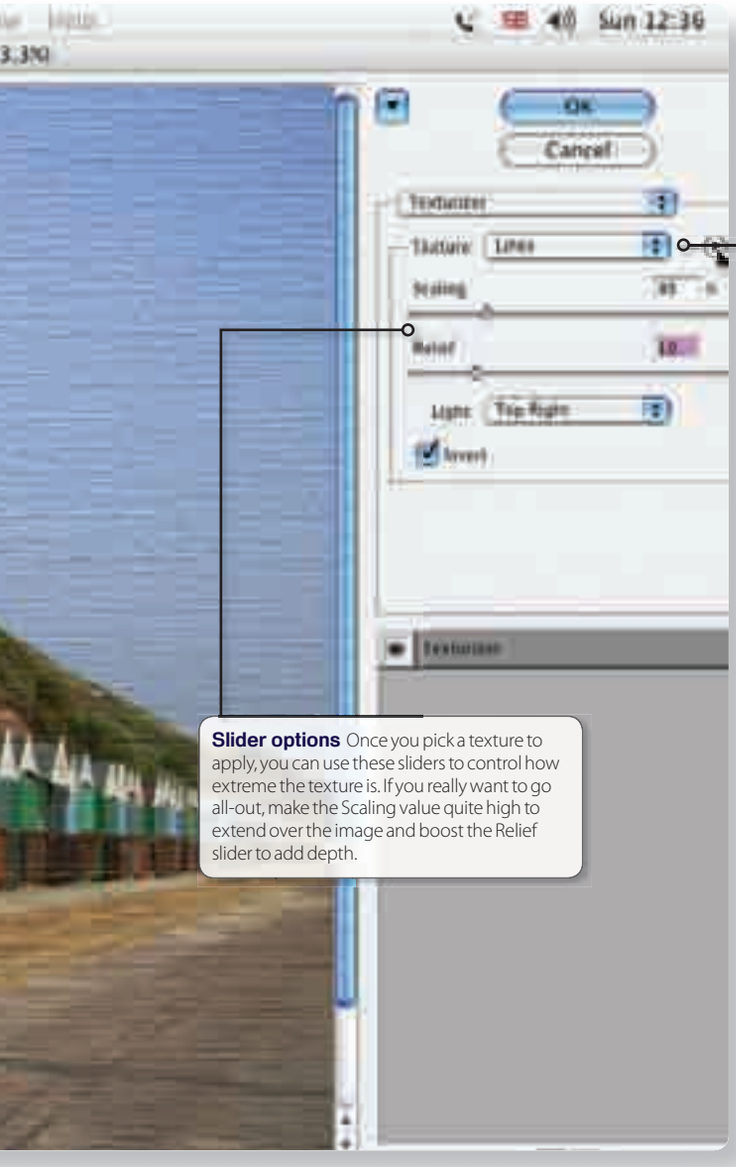


Sweet relief

Enhance the textures

Textures are made from very small files, so to see them properly you might have to do a bit of enhancement in the Texturizer filter dialog. The Scaling slider will affect how much of the image the texture goes over. Another good control over the effect is the Relief slider. This sets how deep the texture looks – a high setting will give very dark shadows and depth. It will also obliterate detail, so experiment for the best effect.





Find the extras Once you have the Texturizer filter up, click the little right-pointing arrow to get to the extra textures.

Slider options Once you pick a texture to apply, you can use these sliders to control how extreme the texture is. If you really want to go all-out, make the Scaling value quite high to extend over the image and boost the Relief slider to add depth.

Tip

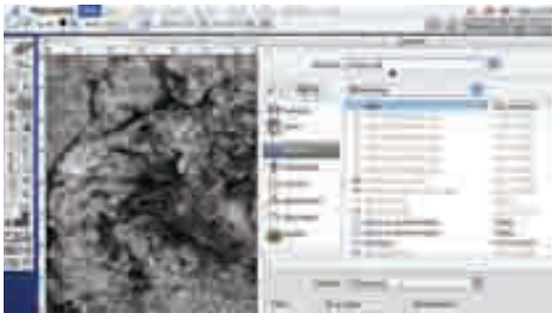
Build up libraries

As you get more used to textures, it's an idea to build up a bank of your own according to your needs. Let's say you use Photoshop for sketch effects. You can scan in various textured papers and turn them into a special library. If you can get something on the computer you can make it into a texture, so experiment and get creative.

Make your own

Creating textures

If you want a certain look that isn't catered for by the preset textures, it's easy enough to make your own. Textures aren't huge files, so go to File>New and set the document as 512 x 512 pixels at 72ppi (the same as Photoshop's textures). Textures also work best as greyscale, so set the mode as such. Once you've applied your texture, save it as a .psd in a suitable location. Now load up as you would any other texture.



Extra textures

More choice for you

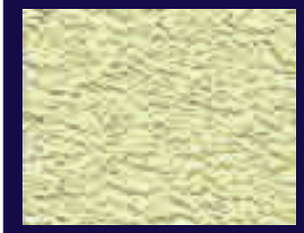
Photoshop comes with 28 extra texture files ready for you to load up and try for yourself. Some are .psd files, while others are as .jpeg. Here we show you the ten supplied .psd files and pick our favourites from the JPEGs (but remember they need to be converted to be used as textures).

Feathers

Footprints

Frosted Glass

Lines

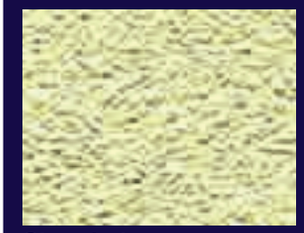


Mountains 1

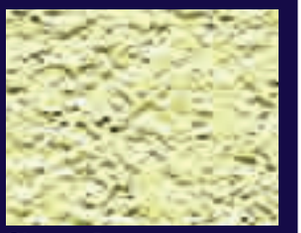
Puzzle

Rust Flakes

Snake Skin



Strands 1



Stucco 2

KEY SKILLS COVERED
What you'll learn

- CHANNEL MIXER
- TEXT TOOL
- COLOR RANGE SELECTION TOOL
- RASTERIZING TEXT

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30 minutes

YOUR EXPERT
Lee Groombridge

ON THE CD
TextMontage.psd
Lorem_ipsum.rtf
Texture.tif
Lady.jpg

Create art from text

Read on and discover how to create a fantastic piece of art from text!

This is one of those great effects that you have seen around and always wondered, 'How did they do that?' Well, this tutorial will take you through every single step needed in order to convert a portrait image into an artistic text montage.

When you've completed the tutorial you'll no doubt want to create your own text montages with your own photos. However, we've provided a Lady image for you on the cover disc so you can really get to grips with the techniques involved before diving into your very own masterpieces. There are also a few other files on the disc to help you, including a text file and a texture image – all will become clear as you work through the steps.

The tutorial creates an effect that appears a lot more complicated than it actually is. Having said that, you will also gain an insight into some fairly advanced Photoshop tools and effects. For example, you'll learn the correct way to remove all the colour from an image and convert it to greyscale using the Channel Mixer tool. You'll also learn how to make a selection on a picture using the Color Range of an image which, even though it sounds very complicated, is actually extremely easy once you understand the technique involved. You will also learn how to set layer effects to any layer, so you'll be able to start experimenting and creating fantastic background effects for any image, not just this text montage tutorial.

That's enough talk – it's time to load your disc up and start with step one!

WORKS WITH | PHOTOSHOP CS AND ABOVE

CREATING A TEXT MONTAGE FROM A PORTRAIT PICTURE

Learn the tricks behind this artistic text effect

01 Open the file On the disc you will find four files. One is a text file, and there are two image files and one PSD. Don't open the PSD unless you want to get a sneak preview of what you are going to create. From Photoshop open the 'Lady.jpg' picture file.

02 How to begin To start you will need to duplicate the background layer. Do this by going to the Layer>Duplicate Layer menu. Call this layer 'Black and White' and click OK in the pop-up dialog box that appears.

03 Remove the colour The next step is to take the colour out of the Black and White layer. With the layer selected go to Image>Adjustments>Channel Mixer. In the pop-up that appears click the Monochrome checkbox and set the following values: Red +70%, Green +20%, Blue +20%. Elements users will just have to use the Grayscale mode.

04 Get the text Now it's time to import the text. We've provided a text document for you to copy and paste the text from, but you can of course use whatever text you like. To access the text we've supplied, open the disc and open the 'Lorem_ipsum.rtf' file in your chosen text editor. Go to Select All (Ctrl/Cmd+A) and Copy (Ctrl/Cmd+C) the text.

05 Getting the text into Photoshop Back in Photoshop now, the next thing to do is select the Text tool (T). Drag a box with the Text tool from the top left of the image to the bottom left so that it covers the whole area. Now, because you've copied the text from the text file, you can simply click in the box and paste the text (Ctrl/Cmd+P).

06 Formatting the text Once the text is in place, it will need formatting. Go to the menu and select Window>Character. Set the text to Arial and to the following values: Size 10pt, Leading 11pt, Kerning 0. At this stage it doesn't matter what colour the text is. Elements users can only set the size and leading.

07 Does the text fit? Now go to Window>Paragraph and set the text to align to the left. You'll see that the text doesn't cover the whole picture. What you need is a complete block of text, so go through the text and edit out all the line space and also make sure the text doesn't have gaps on the right-hand side of the image.

Tip

Lorem Ipsum text

The text in the RTF file that comes with this tutorial is Latin text that professional designers use when they're mocking up designs. There is a great website to help you create this text. Visit **www.lipsum.org**, and about half way down the home page you'll see a little box which allows you to create paragraphs of text. Type the number of paragraphs you want and click Generate. The site will then present you with text that you can cut and paste into your Text Montage.

Tip

Why not desaturate?

We've shown an advanced method of turning an image grey – the Channel Mixer gives the most flexibility for creating a contrasting greyscale image. We need that, as the text montage depends on how the Color Range selection tool can pick up the shadows, midtones and highlights. By converting the image to greyscale or desaturating it, you might not get the best effect.

Tool School

Experiment with colours

As you'll see when the tutorial is finished, you'll have a text montage in front of you. However, it's up to you whether you think it's finished or not. The main area that you can customise is the different colour values of the three text layers. For example, if you select the Mid Tones layer then go to the menu Image>Adjustments>Hue/Saturation, you can play around with the colour of the grey to get different effects.

PRODUCING FANCY TEXT

It's all about technique

08 Duplicate the text You'll now need to duplicate the text layer three times. Do this by selecting the layer and going to the menu Layer>Duplicate Layer. Once finished, you should have four text layers. The original one, a layer named 'Shadows', a layer named 'Mid Tones' and a layer named 'Highlights'.

10 Rasterizing the text By rasterizing the text you're converting it to an image – basically meaning you won't be able to edit the text with the Text tool again. It will become apparent why we're doing this in a moment. To Rasterize, select the Shadow layer and select Layer>Rasterize Type. Repeat for the Mid Tones and Highlights Layers

12 Marching ants The dialog box should now show a black-and-white image. The white area indicates all the Shadow tones of the image. Once you click OK, a selection will appear on your picture in the form of this white shape. Click OK now and see the dotted line selection (known as marching ants) on the image.

09 Colour the text Now for a bit of simple colour adjustment. Select the Shadows layer and from the Character dialog window (Window>Character) click the block of colour and change the text to black. Next, select the Mid Tones layer and make this text a grey colour. And last but not least, select the Highlights layer and then make the text white.

11 Color Range selection Now all the text is rasterized (apart from the original text layer), select the Black and White layer and go to the menu Select>Color Range. A pop-up dialog box will appear. Make sure that Selection Preview is set to Grayscale and the Selection button is highlighted. Now set Select: to Shadows from the top drop-down menu.

13 Cut the shadows Now you have the shadows selection, select the Shadows layer (don't click on the picture canvas as you will lose the selection and have to go back to step 11!). Next, go to Edit>Copy and Edit>Paste to create a new layer. If you hide all the other text layers, you'll see a layer of text shaped like the shadow tones.

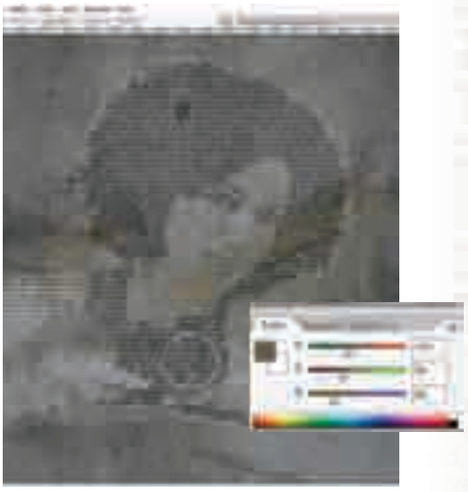
14 Repeat Color Range Now you've seen how to create the shadow text, go back to step 11 and repeat the process for the Mid Tones and Highlights. All you have to do is select Mid Tone or Highlights respectively. Just make sure the Mid Tones and Highlights text layers are not hidden, or you won't be able to copy the text!

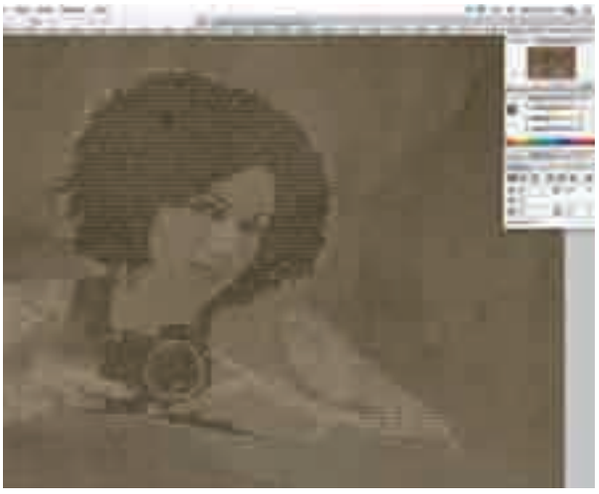
A FINAL POLISH
Adding colour and texture

15 Adding colour You should now have a PSD document that contains three text layers. The next step is to bring the text montage to life. Select the Black and White layer and go to the menu Layer>New>Layer, then name this layer 'Colour'. This should put a blank layer above the Black and White layer.

16 Fill the layer Go to the Tools palette and click the Forecolor box – a colour palette will appear. Type the following values into the relevant boxes: R 104, G 90, B 66. You should have a dark green colour. Click OK. Now with the blank Colour layer selected, choose Edit>Fill and select Forecolor from the drop-down menu in the dialog box that appears. Click OK.

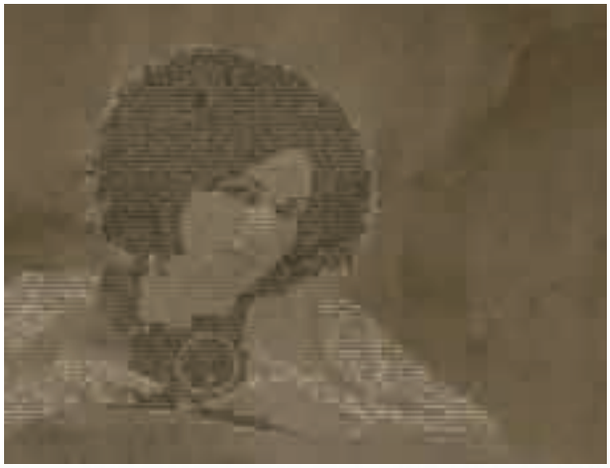
17 Adding texture We want to add texture to the montage. With the Colour layer selected go to File>Place and then navigate to the 'Texture.tiff' on the disc. The texture image is sized to fit the image exactly, so you shouldn't have any problems. Double-click the image to confirm the placement.



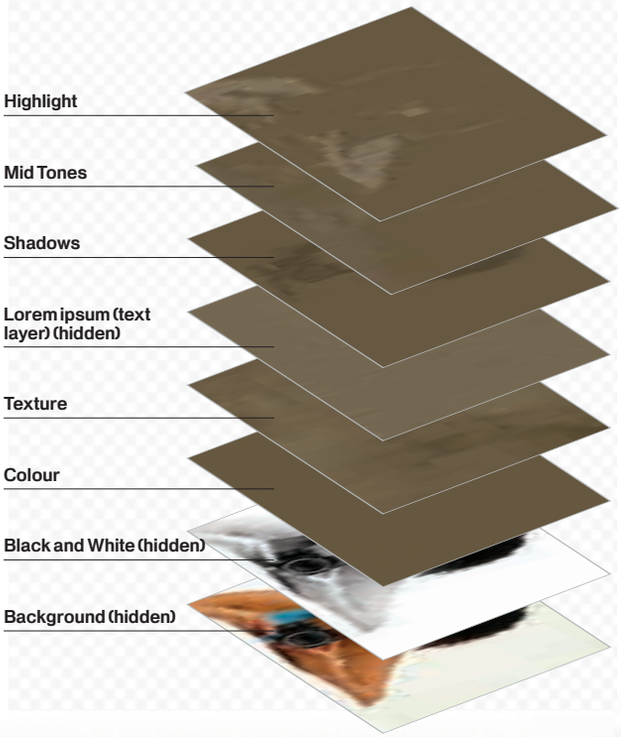


18 Layer effect Obviously with the placement of this new layer we have lost the green colour. To get this back we'll change the layer mode. With the Texture layer selected, go to the blending modes drop-down menu and pick Luminosity to see the green reappear but with the texture on it.

19 Tweaks and experiments You will see on our final image we've cut around the head of the lady to get a particular effect. You can do this by selecting the Mid Tones layer and using the Erase or Lasso tool. This effect is of course optional, and this is where you can start to experiment for yourself. Change the background colour, the text, the colour of the text layers – it's up to you now…



Layer structure
How we created the illusion



essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately one hour

YOUR EXPERT
Zoe Mutter

ON THE CD
Source files

Create a comic book city

Use photographs and powerful Photoshop tools to create a comic book-style city scene

KEY SKILLS COVERED
What you'll learn

- CREATING ARTISTIC EFFECTS WITH FILTERS
- PRODUCING STARS
- PERSPECTIVE AND DISTORTION TECHNIQUES
- DODGE AND BURN TOOLS

You don't need to be an artistic genius to produce an impressive fantasy cityscape.

By selecting buildings from existing photos of cities you can incorporate them into your piece and transform them with filters, Dodge, Burn and Brush tools.

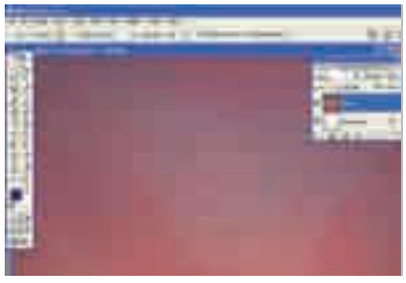
The background to your city is also very important, and we have shown you how an application of the Watercolor filter can produce a fantastic effect on sunset photos. Throw in a scattering of stars and a moon (which we showed you how to produce in issue 17) and you're well on the way to a really cosmic-looking creation.

Some of the architecture that exists today, such as the Space Needle in Seattle, could easily pass as something from the future. You can even create some very exciting 'science fiction' buildings with a little distortion or by adding parts from other buildings. Unusual bridges can be made to look like futuristic transport systems by bending and placing them in the sky area of your composition. To finish off your scene and really project it into the future, we show you how with a little modification you can transform a car into a fantastic flying automobile.

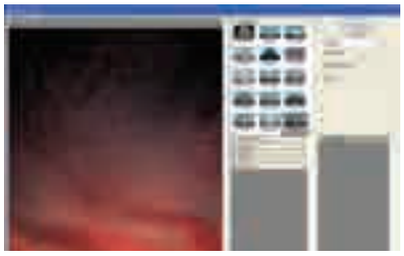
We've provided all the building and car images you'll need on the disc, but you can apply the same technique to any of your own photos. Why not take it one step further and produce a futuristic version of your own town, complete with flying cars and cosmic background?

SETTING THE SCENE

First steps to a fantasy world



01 Bring in the sky Create a new document measuring 28cm wide and 29cm high at 300ppi. Next, open 'background.jpg' from the disc. Choose Select>All, Edit>Copy and then move across to your new document and pick Edit>Paste. Now choose Edit>Free Transform and drag the handles to fill your document with the sky image.



02 Introduce an artistic touch In order to create a painterly effect across your sky image, choose Filter>Artistic>Watercolor. Select a Brush Detail of 9, Shadow Intensity of 1 and Texture of 1. Now click OK. We will start by placing our first building in the scene. Open 'large right building.psd' from the disc, and then choose Image>Adjustments>Desaturate.

03 Further filtering Right-click on the layer and choose Duplicate Layer. Repeat this twice so you have three layers. Now click on the bottom layer and go to Filter>Artistic>Cutout. Choose the settings 8, 0 and 3. Click on the second layer up and go to Filter>Artistic>Dry Brush. Select the settings 7, 8 and 3, then set this layer's Opacity to 50%.

Tip

Fabulous filters

There's a wide range of artistic effects you can create to make your background and objects within the scene look as though they've been painted or airbrushed. Experiment with different filters, particularly from the Artistic filter set, and see which best suits the image and your entire composition.

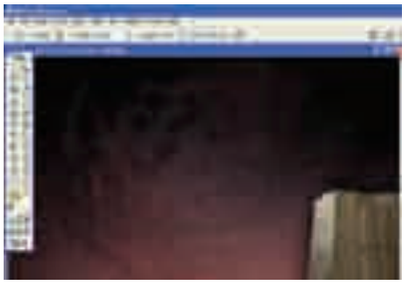
ARTISTIC LICENCE

Make it all look pretty

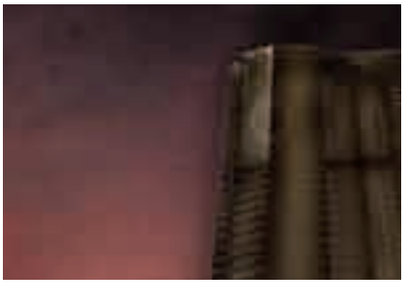
04 Make it look artistic Now click on the top layer and choose Filter>Artistic>Paint Daubs. Select the settings 3, 4 and Simple, and set this layer's blending mode to Lighten. Now choose Layer>Merge Visible to make one layer. Choose Select>All, Edit>Copy, move across to your other document and then choose Edit>Paste.

05 Get the right perspective Use the Move tool to drag and position the building where we have against the sky background. Choose Edit>Free Transform and drag it to make it the size of ours, then choose Edit>Transform> Perspective and drag in the top left handle to make it thinner at the top.

06 Level it out Choose Image> Adjustments>Levels and move the middle slider until the value is 0.55. Double-click on the layer to bring up the Layer Styles window and click on Color Overlay. Choose a blend mode of Linear Burn, set the Opacity to 12% and choose a burgundy/maroon colour. Also click Drop Shadow and move the Size to 185px.



07 Brush on the beige To add a slight brown tint, choose a beige colour from the Color Picker. Select the Brush tool and set the Hardness to 0 and the Diameter to 424px. Set the Opacity to 10%. Ctrl/Cmd-click on the layer with the building on it to make a selection. Now lightly brush over areas of the building to make it look more painted.

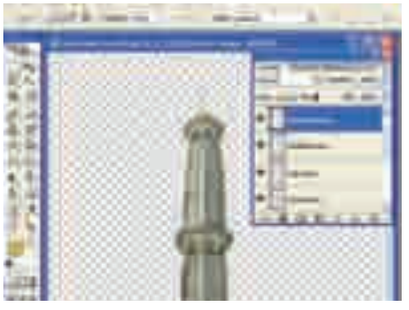


08 Easy highlight and shadow Choose the Burn tool and Ctrl/Cmd-click the building layer, making a selection. Set the Exposure to 20% and Size to 200px in the Options bar, and use the tool to brush in areas of shadow along the edges of the building. Now choose the Dodge tool and brush in areas of highlight in the middle sections of the building.

Tool School

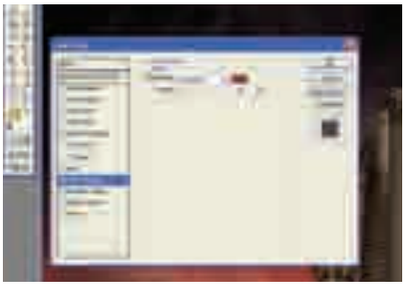
Weird and wonderful

You can make your futuristic cityscape as crazy as you want. We have just transformed the buildings slightly, but for more extreme alterations you can use the Liquify filter or the Warp tool to a greater extent.

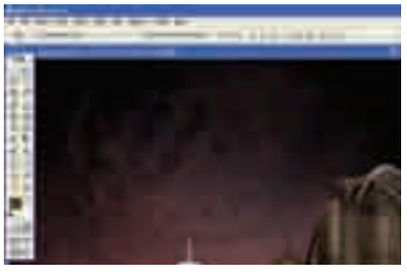


09 Create customised buildings Now open 'rocket building.psd' – made from two photos, using the Smudge, Dodge and Burn tools. These are on the disc: 'rocket building 1.jpg' and 'rocket building 2.jpg'. You'll also find 'top tower.psd', middle tower.psd', 'lower tower.psd' and 'main tower.psd' if you want to make it yourself.

10 Rocket action Copy and paste the rocket building into your city document. Make sure the layer is underneath the other building layer. Now double-click the rocket building layer. Click Color Overlay and choose a burgundy colour, set the Opacity to 28% and blend mode to Linear Burn. Add a Drop Shadow (Size 87px) and Inner Shadow (Distance 10px, Choke 0% and Size 40px).



11 Adapt the arch Open 'arch.psd' and go to Select>All. Copy and paste it into your cityscape, placing it behind the first building. Position the layer above 'sky background'. Go to Image>Adjustments>Levels. Drag the middle slider slightly right, making it darker. Now add a burgundy colour overlay, with Opacity at 9% and Linear Burn blending mode.



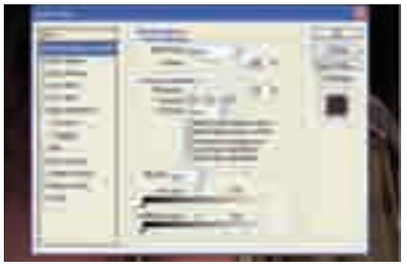
12 Open the Space Needle Use the same method as for the house to brush in a beige colour and Dodge and Burn areas of the arch. Now open 'space needle.psd'. Use the same method as for 'large right building' to desaturate, duplicate layers and apply the Cutout, Dry Brush and Paint Daubs filters (use the same settings). Next, merge the layers and then copy and paste to your city document.

13 Shadow styles Apply a burgundy Color Overlay Layer Style set to Linear Burn at a 30% opacity. Apply an Inner Shadow and Drop Shadow, experimenting with settings; use Levels Adjustment to make it darker and Dodge and Burn to create highlight and shadow. Ctrl/Cmd-click the layer thumbnail and use a soft brown brush on a low opacity to darken some areas.

Tool School

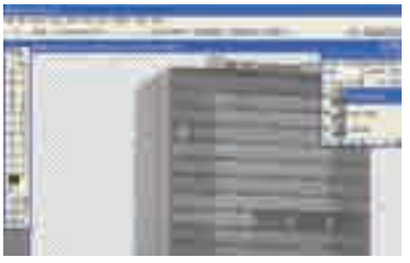
Toning tips

When using the Dodge and Burn tools to create areas of shadow and highlight, it can be more effective if they are set to a low opacity. This means that you can gradually build up the effect and makes sure it doesn't end up being too harsh. Keep the shading to the same side of all the buildings for greater continuity.



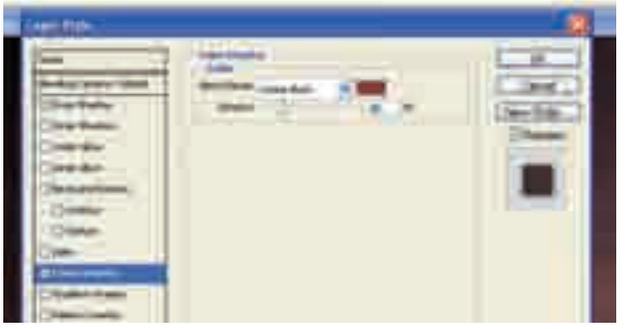
14 Toning technique Open 'front right building' and, as before, desaturate. Duplicate the layer twice. Apply the Cutout, Dry Brush and Paint Daubs filters to each (same settings), and then merge. Copy and paste this into the city document and use the same techniques of Dodging, Burning and brushing in shading and highlight. Add a burgundy Color Overlay, Drop Shadow and Inner Shadow.

15 Building the city Open up 'front dome.psd', 'front left building.psd', 'tall tower.psd', 'large left building.psd' and 'block of flats.psd'. These are the buildings you'll need to create the left side of the futuristic cityscape composition. We'll be using a similar method to the building on the right to add shading and make them look like they've been painted.



16 Even more filtering Go through the buildings one by one applying the following technique. Choose Image>Adjustments>Desaturate. Duplicate the layer twice. Apply Cutout on the settings given earlier to the lowest layer, Dry Brush on the settings as before to the second layer (with layer Opacity at 50%) and Paint Daubs to the upper layer with the blend mode set to Lighten.

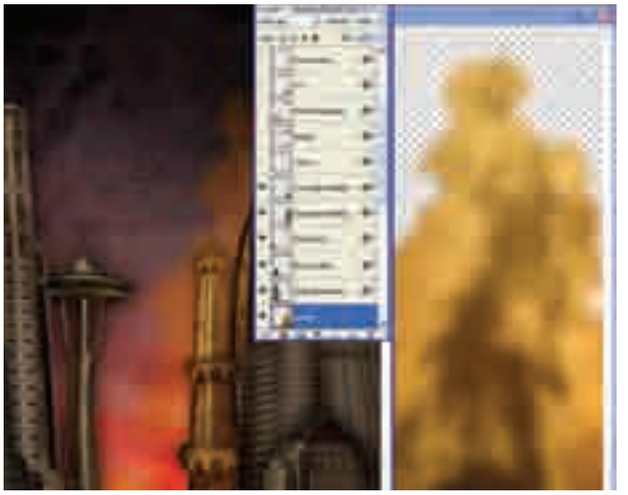
17 Transform the perspective Choose Layer>Merge Visible and then Select>All. Now choose Edit>Copy, move across to the city document and choose Edit>Paste. Use Edit>Free Transform and Edit>Transform>Perspective to adjust the appearance of each building. Use the Move tool to place them as we have in our composition.



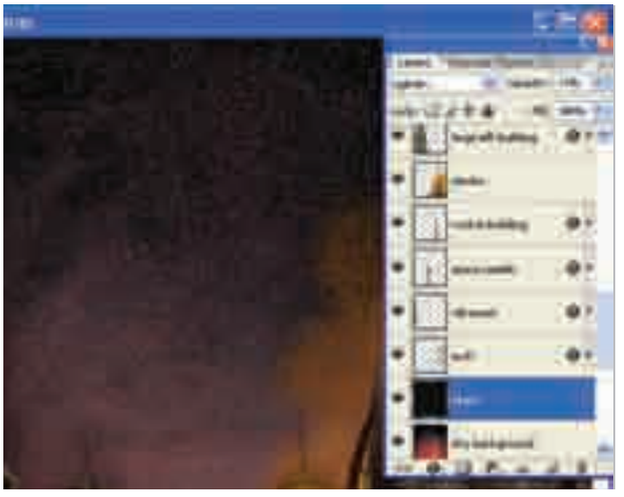
18 Dark, dramatic buildings Now go to Image>Adjustments>Levels. Move the middle slider to make the building darker. Apply a Color Overlay, Drop Shadow and Inner Shadow by double-clicking on the layer thumbnail to bring up the Layer Styles window. The settings for this will differ according to the building. Ctrl/Cmd-click the layer and use the Dodge and Burn tools to work in shadow and highlight.

COSMIC CREATION
Add the stars and moon

19 Building brushwork If the building still looks light or not painted enough, use a soft brown brush to work into certain areas. Zoom in to apply with more detail. Each building needs to be distorted a different amount once it is placed in the scene. When you've positioned all the buildings, group them all.



20 Smoky air Open up 'smoke.psd'. This was a section of smoke selected from a photo that was blurred using filters. Choose Select>All and then Edit>Copy. Move across the cityscape document and choose Edit>Paste. Place this layer above the rocket building layer, then use the Move tool to position it where we have and change the layer's blending mode to Soft Light.



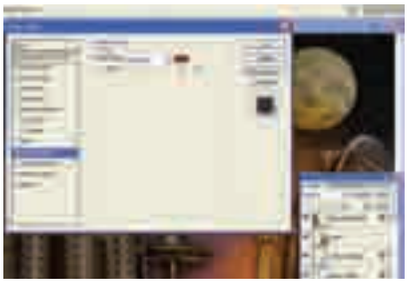
21 Tiny stars Create a new layer, fill with black and place above the sky background layer. Go to Filter>Noise>Add Noise. Set Amount to 42%, Distribution to Uniform; check Monochromatic. Go to Filter>Texture> Craquelure, then Image>Adjustments> Brightness/Contrast. Increase Contrast to 40. Set the layer blending to Lighten and reduce Opacity. For large stars: in Edit>Free Transform, simply drag the handles.

22 Moon magic Open 'moon.psd'. Go to Select>All, Edit>Copy. Move to the cityscape document and pick Edit>Paste. Position it as we have, using the Move tool. Make sure the layer is above the stars layer. Ctrl/Cmd-click the moon layer thumbnail then click on the stars layer and press Delete. Apply a Gaussian Blur to the moon layer (about 2.5).

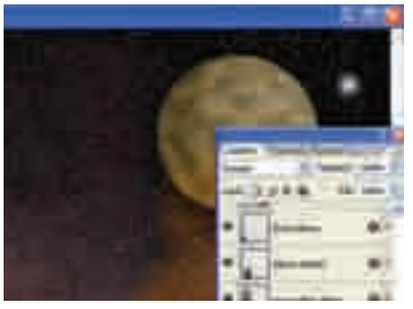
Tool School

Removing stars

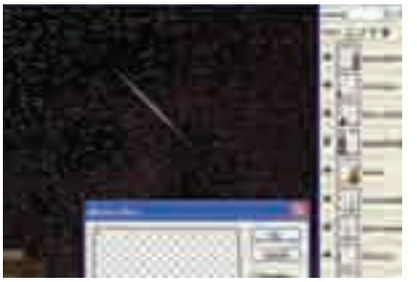
After creating the clustering of stars in the sky, you may want to tone it down slightly. This is easily done by using the Eraser tool on a low Opacity setting and then lightly brushing over the star area. This makes the sky area look more realistic and ensures it doesn't overpower the buildings.



23 Style settings Double-click on the moon layer and click Color Overlay. Choose a burgundy colour, set the blending mode to Linear Burn and the Opacity to 20%. Click Drop Shadow and enter a Distance of 20px, Spread of 4% and Size of 144px. Click on Inner Shadow and leave the Distance and Choke at 0 and move the Size to 6px.



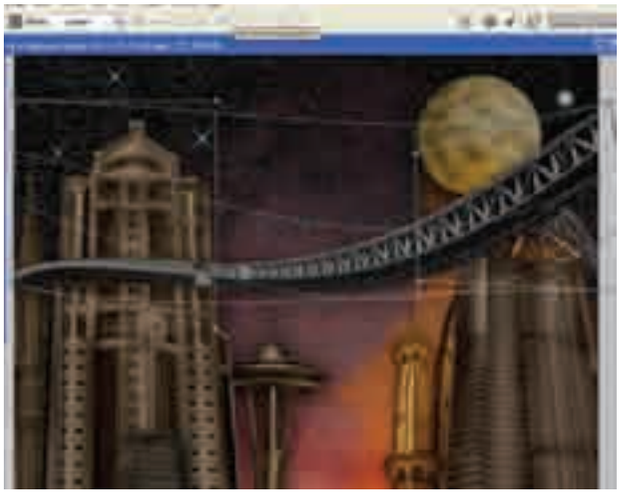
24 Light up the sky To create larger stars choose the Brush tool and set Hardness to Minimum. Set the colour to white and size to your liking. Create a new layer and click to make a dot. If you want your star to be brighter, right-click on the layer, choose Duplicate Layer and then merge the two.



25 Twinkle twinkle little star There are different types of stars you can create. Choose the Brush tool, with a Size of 7px, Hardness set to Maximum and the colour set to white. Click in the sky and then, holding Alt down, click diagonally down from a dot to create a line. Choose Filter>Blur>Motion Blur. Set Angle to -45 and Distance to 200.

DRIVE ME TO THE MOON

Creating the spacemobile



26 Bridge bending Open 'sky bridge.psd', and copy and paste it into your document. Use the Move tool to place it. Choose Edit>Transform>Warp and drag the handles to distort it into a shape similar to ours.

27 Colour additions Once your bridge is suitably bendy and twisted, apply the same Color Overlay and Drop Shadow effects as you did to the buildings. Use a faint brown brush and the Dodge and Burn tools to add shading.

28 Create a spacemobile Now open 'car.psd' from the disc. Choose Filter>Artistic>Dry Brush and set it to 7, 8 and 3. Open 'side panel.psd' and choose Select>All then Edit>Copy. Move across to the car document, go to Edit>Paste and use the Move tool to position it as we have. Open 'back panel.psd' and repeat, placing it as shown in this image.

29 Pimp your ride Click the car layer and use the Eraser tool to rub out the bottom sections of the wheels and exhaust. Zoom into the car. Use the Clone tool to clone out the silver sections on the back of the car. This is done by Alt-clicking in a blue/black area of the car and then clicking over the silver to cover it.

30 The path to success Select the Pen tool and select Paths in the Options bar. Click an area in the front window, then click at another point. If it's curved, drag the mouse until the line bends. Carry this on around the entire window. Once you've finished selecting the front window, choose Window> Paths – you'll see a workpath has been created.

31 Make a selection from your path Click the arrow in the top right of the Paths window and choose Make Selection. In the next window click OK. Now go back to the Layers palette and click on the Create a New Layer icon. Select the Gradient tool and choose a black-to-white gradient. Drag it at a slight diagonal from the back to the front of the window.

32 Merging windows Repeat this to create the other windows. Merge the window layers and double-click the layer thumbnail, bringing up the Layer Styles window. Click Drop Shadow and leave the Spread and Size at 0 but move the Distance to 5. Click Inner Shadow and enter the settings here. We also used the Dodge and Burn tools to create shading.

Tip

Drag and drop

To save time, instead of choosing Select>All, Edit>Copy and then Edit>Paste to bring each of your buildings into the fantasy landscape scene, you can simply use the Move tool to click on the building document and drag it across to the other composition for it to appear.

Expert Tip

Reuse your styles

If you are going to be applying similar layer styles to a large number of buildings, as in this composition, there is an easy way to save time in CS2. Apply all of the layer styles to one building and then right/Ctrl-click on the layer thumbnail and choose Copy Layer Style. Right/Ctrl-click on the layer thumbnail of another building and choose Paste Layer Style.

FINISHING TOUCHES
Introduce a splash of colour

33 Pick your car's colour Merge all layers apart from the windows. Create a new layer above the car layer but below the windows. Click the Gradient tool and then click on the colour swatch in the Options bar. Click the left colour stop and choose a dark blue. Pick a light blue for the right colour stop.

34 Quick car respray Ctrl/Cmd-click your car layer thumbnail, creating a selection. Click on the new layer, then click in the bottom right of the car and drag diagonally to the top right, filling your car with blue. Change the layer's blending mode to Multiply. Open 'right jet.psd'. Copy and paste it twice into the car document, and place them as we have.

35 Artistic airbrush effect Use the Dodge and Burn tools to create highlight and shadow and a more airbrushed look. For a lighter blue you can also reduce the Opacity level. Choose Layer>Merge Visible to merge the layers. Go to Edit>Select All, Edit>Copy then move across to the city document and pick Edit>Paste. Place and rotate it as we have.

36 Create smoke trails Create a new layer above the car layer. Choose the Brush tool and select white from the Color Picker, then set the Size to 100px. Click in the middle of the jet and then, holding Alt down, click diagonally to the bottom right of it. Choose Filter> Blur>Motion Blur. Enter an Angle of -45 and Amount of 400.

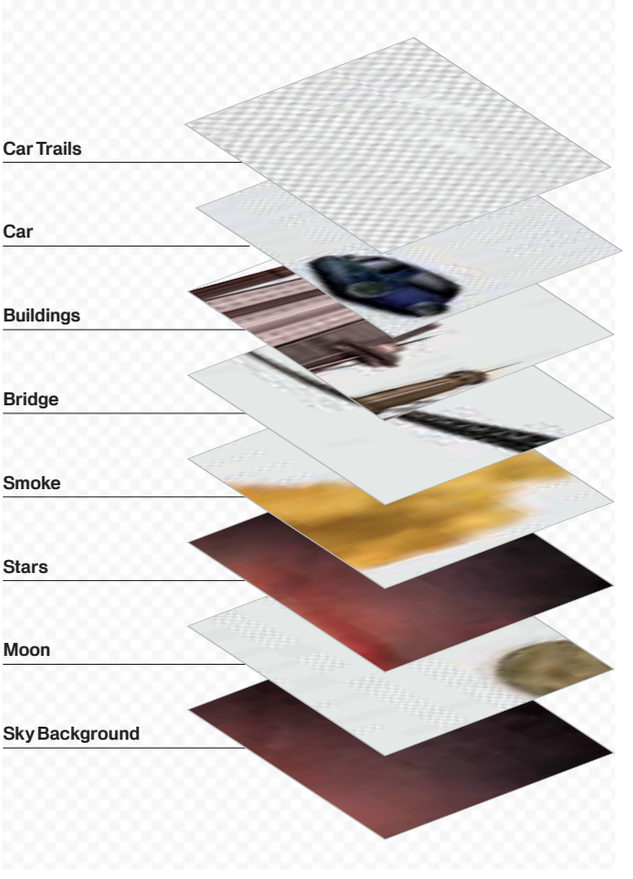
37 Create a car collection You may want to erase the left end of the smoke trail so it trails out towards the back of the car. Repeat the method used to create the blue car to produce a red car, and then place it above the bridge. Instead of creating a blue gradient colour layer, change this to a gradient of dark red to light red.

Tool School

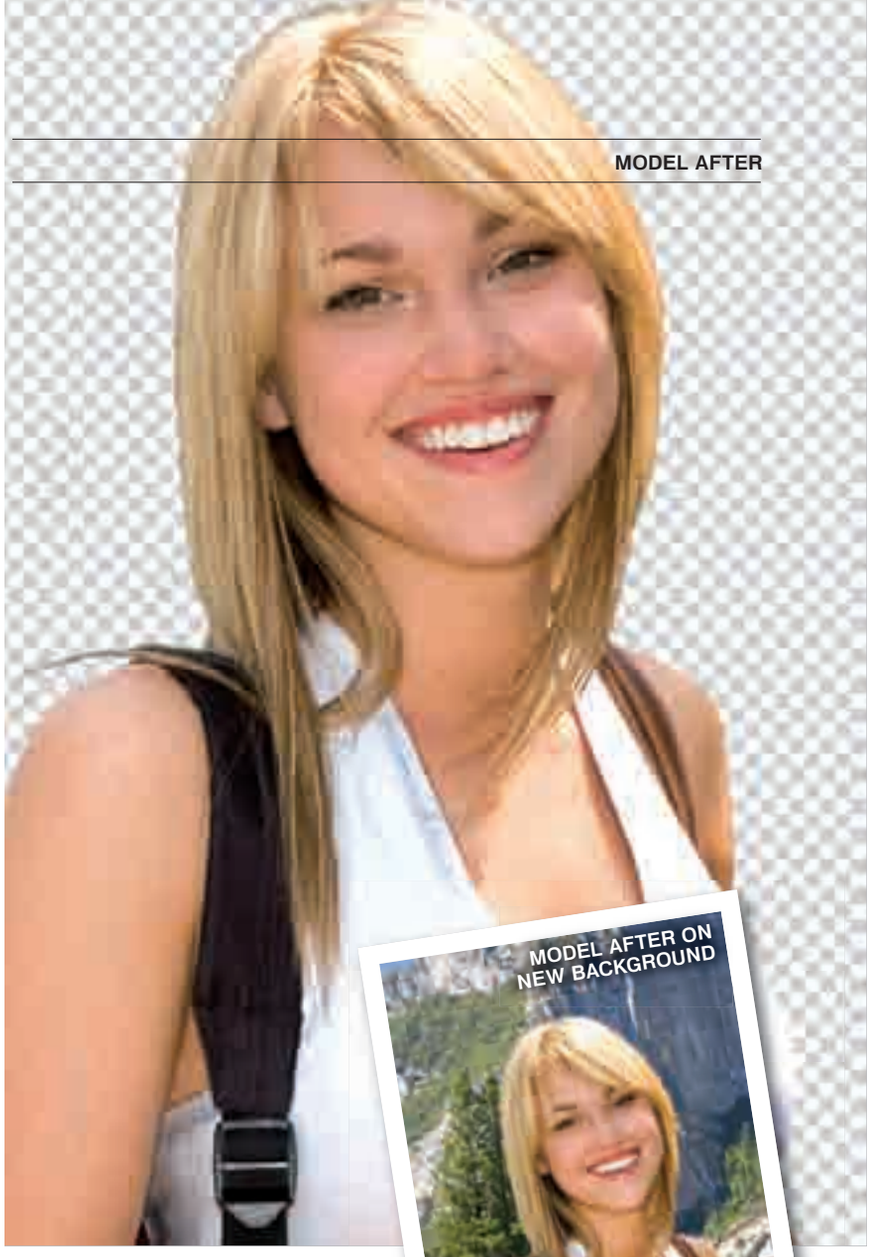
Bend the smoke trails

For more realistic motion effects for the cars, it can help if you bend the smoke trails. This can be done using a variety of tools such as the Smudge tool, or by choosing Edit> Transform>Warp and then dragging the handles.

The layer structure
The making of a cityscape



eMag



Mask Pro 4 plug-in

onOne Software's latest version of its powerful plug-in provides a solution to time-consuming masking activities...

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
10 minutes

YOUR EXPERT
Zoe Mutter

If you're familiar with Mask Pro 3, you can expect lots of new features in version 4 of the plug-in. The latest release supports Wacom tablets, includes built-in video tutorials and numerous improvements to the Tools and Navigator windows.

The plug-in includes a complete selection of masking tools that can handle a range of image types. One of the most powerful elements of Mask Pro is the Keep and Drop palettes and tools which enable users to choose which colours are included or excluded from the mask. This simply means that by using the Eyedropper tools you can select which colours to keep or drop from the mask – great for more complicated images featuring hair or transparency. For parts of an image that have strong outlines with a lot of contrast, it's better to use the Keep and Drop Highlighters instead to quickly mark in the areas you want to remove or stay in the image. The Magic Brush is another fantastic feature which removes colours you've specifically selected while maintaining transparency.

Because the plug-in also has colour decontamination technology built into it, which can be turned on and off, it's easier to mask more complex images, including glass or smoke. This is carried out in the same way as with hair, by choosing which colours to keep or drop and then letting Mask Pro do the rest of the hard work.

The magic of the plug-in lies in how easy it is to create complex and detailed masks using the powerful tools. To test it out for yourself, check out the 30-day trial on this month's cover disc. For more info on Mask Pro 4, visit **www.ononesoftware.com**.

MAGIC MASKING

Masking complex or transparent objects is no problem for Mask Pro 4

01 Launch Mask Pro 4 After installing or downloading the plug-in, open the image you want to mask in Photoshop. You can download the same image as we did from iStock (**iStock_000001038006**). A new title will appear in the menu bar of Photoshop called onOne. To launch the plug-in choose onOne>Mask Pro 4. Duplicate your image layer.

02 Take a closer look Once in the plug-in interface, use the Zoom tool to zoom into the hair area. This enables you to select your Keep and Drop colours accurately. Select the Drop Eyedropper tool (top right in the Tools palette). Click at a place in the background area. Now click at another point in the background to select another colour you want to drop.

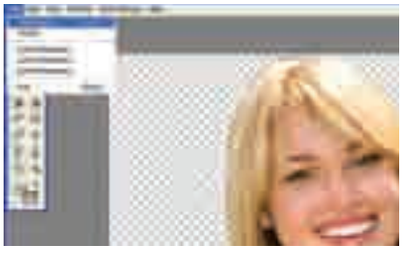
03 Select the tool for the job Select the Keep Eyedropper tool. Click in various places of the hair and you'll see that each tone you click on is added to the Keep colour palette. Work your way around the hair and the surrounding background area using the Keep and Drop Eyedropper tools to select colours you want to remove or keep.

04 Pick your palettes Make sure you've chosen a range of midtone, highlight and shadow Keep and Drop colours. Once you're satisfied with the selection in your colour palettes, choose the Magic Brush tool, which will be used to rub away the Drop colours. Change the size of your brush in Window> Options by moving the Brush Size sliders.

05 Make it disappear like magic Click and drag the Magic Brush tool around the edge of your image. Once this is finished and the mask has been calculated, you should only see the colours you selected to be kept. If there are still dark pixels, zoom right into the image, select more Keep and Drop colours and use the Magic Brush again.

06 Using the Highlighter tools For more straightforward areas with strong outlines such as the arm, you don't have to use the eyedroppers. Instead, zoom into the arm area, select the Keep Highlighter tool and draw along the arm, close to its edge. Now select the Drop Highlighter tool and draw along the background, close to the outside of the arm.

07 Remove the red areas To view the results of the Magic Brush, choose View>Highlighters> Hide Highlighters. As with the Keep and Drop Eyedropper tools, select the Magic Brush tool and use it to go over the area you just marked in green and red with the Keep and Drop Highlighter tools. This should remove the red area and keep the green area visible.



08 Clean up and confirm Large areas of background can be quickly removed using the Brush tool. Any other parts that are missed using the Magic Brush, you can tidy up using the Chisel tool to remove stray background pixels from the edge of the person. Once you're happy with your image, choose File>Save/Apply to apply the masking and then show the result in Photoshop.

Expert Tip

Speed it up

If the plug-in is working quite slowly, this can be solved by choosing a smaller Brush Size setting for the Magic Brush tool in the Options window, or alternatively by selecting fewer Keep and Drop colours with the Eyedropper tools.

Mask Pro 4 discount

OnOne Software has kindly offered a 25% discount on Mask Pro 4 to readers. To receive your discount for the plug-in, normally worth £59.95, enter IMPU725 when buying the plug-in.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
Zoe's a keen photographer and a whizz at fixing common flaws in images

JO COLE
Jo's a big fan of saving as much time as possible, and is your guide to shortcuts

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Marvellous monochrome

Q I'm trying to convert colour photos to monochrome to create an arty black-and-white exhibition. I've read that good monochrome conversions should have black blacks and white whites. My 'black-and-white' photos tend to end up looking mostly grey. How can I get them to look more 'contrasty'?
Any McCabe

A In Image>Adjustments>Desaturate you have no control over how the monochrome conversion will look. This leads to a flat-looking image which mostly consists of midtones. After converting a colour shot using the Desaturate technique, take a look at its histogram (Windows>Histogram). Odds are you'll find the histogram's graph is bunched up in the middle (midtones), with no pixels making it to the far right (pure white) or far left (pure black).

Desaturate gives a washed-out black-and-white image. The Channel Mixer gives more striking black-and-white results

In pre-digital days pro photographers used to pop coloured filters over their lenses – even though they were shooting with black-and-white film! This is because different coloured filters lead to dramatically different black-and-white prints. If you shoot a blue sky with a red filter you'll end up with a much darker sky than you'd get without using the filter. If you shoot the same scene with a blue filter over the lens, the sky will be much lighter in the black-and-white print. Coloured filters alter a black-and-white image's contrast by blocking specific colours while letting others through the lens. Put simply, colours on opposite sides of the colour wheel darken each other, while colours that are the same lighten each other. A green filter will lighten green leaves, for example.

You can mimic the effect of using colour filters to increase contrast using Photoshop CS2's Channel Mixer or Elements 5.0's Convert to Black and White command. Let's kick off with the CS2 technique. Open your colour image – a landscape with green fields, blue sky and clouds would be suitable. Click the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette and hit Channel Mixer. In the Channel Mixer dialog window tick the Monochrome box to lose all colour info. By default the Channel Mixer uses the Red channel when making its initial conversion. This is like placing a red filter over the camera

Tip

To share your patterns, select the Pattern Stamp tool and in the Options bar click the Pattern picker. Find the thumbnail of the relevant pattern, click the arrow at the top right to activate a list of menu items and hit Save Patterns. Now label the pattern. It'll be saved with a .pat suffix so others can pop it in their Photoshop Patterns folder and access it in Photoshop.

Name game

Find the right brush tip

In our Digital Debris walkthrough on page 76, we tell you to find a Spatter brush tip from the Brush Preset picker. To find the brush tip, all you have to do is simply scroll down the relevant list. In order to identify a particular brush tip, allow the mouse to hover over its thumbnail for a second or two. A yellow Tool Tip label will then appear. If your tool tips don't appear under the cursor, head over to Preferences and then select General. Make sure that the Show Tool Tips box is ticked and then click on OK in order to close the Preferences dialog window. You should now be able to identify tools and brush tips with ease.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Vertical Type tool	T	T
Horizontal Type Mask tool	T	T
Vertical Type Mask tool	T	T
Pen tool	P	P

lens. The blue sky will darken and you'll see more contrast in the clouds. The Red channel is set to 100%. You can tweak this by dragging its slider. You can also add more channels to the mix to enhance other colours such as green.

In theory, the combined output of the three Red, Green and Blue channels should add up to 100%. If the combined numbers exceed 100% or result in a lower value, there's a danger of your shot looking over- or underexposed. To compensate for high or low percentage values, you can tweak the contrast of the overall shot by dragging the Constant slider to the left to darken the image's tones or right to lighten them. Your monochrome conversion should display a wide tonal range that draws attention to shapes and patterns in the scene. In our screenshot you can see the washed-out desaturated shot on the left and the striking high contrast Channel Mixer result on the right.

Elements 5 users don't have access to the Channel Mixer, but they too can mimic the effect different colour channels can have on their monochrome conversions. Open a source file and pick Enhance>Convert to Black and White. Choose a style such as Portraits or Scenic Landscape. You can then click on More Red, More Green or More Blue preview thumbnails to create a striking high contrast monochrome image. There are also thumbs that tweak the image's overall contrast. For more effective editing control, drag the Amount Intensity slider left. This will let you make gradual tonal changes when you click a colour thumbnail.

Create dramatic composite scenes without putting models in danger, with a little help from masks and the Layers palette

Cliff hanger

Q How would you fake a shot of a person climbing the side of a house or cliff? I'm thinking of the type of dramatic angle you'd get if you took a photo from a top floor window and were looking straight down.
Ethan Dixon

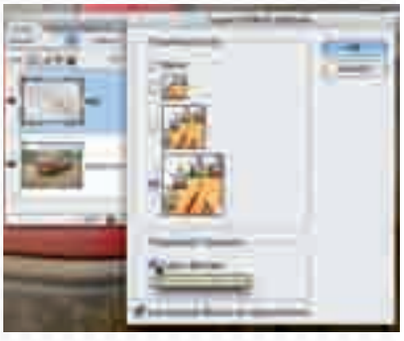
A The following techniques can be adapted to create a shot of someone dangling from any tall structure. We've chosen a cliff top for our hero to hang from so we can use delicious phrases like perilous precipice!

Start off by getting your character to lie on the ground and ask them to pretend they're hanging from a vertical surface. If you're going to add them to a photo taken from a

Layer Bounds

Identify layer content

In our Digital Debris walkthrough we have a large background layer featuring a car, and a second transparent layer featuring a few brushstrokes of dust and dirt. By default we can barely see the brush strokes when looking at the Dirt layer's thumbnail in the Layers palette. This is because the thumbnail is displaying the entire layer. In order to get the Layers palette to display only content, click on the little arrow icon which you'll see at the top right of the palette. Next, select Palette Options from the menu. Now, in Thumbnail Contents tick the Layer Bounds option. You will then see a close-up thumbnail of the layer's content.



PUMPING IRON

Create mighty muscles in moments

Q I'm trying to turn my mate into an Arnie Schwarzenegger-style body-builder by giving him a pair of bulging biceps. What is the easiest and most effective way to do this in Photoshop?
Mark Henderson

A Thanks to Photoshop's transformation tools you can give your mate muscles to be proud of without resorting to a lifetime of hard labour down the local gym. Using the Magnetic Lasso, the Layers palette and the suitably named Bloat tool, you can pump up those pixels without breaking into a sweat.

01 Strike a pose Get you mate to pretend he's lifting a set of weights so his biceps are bulging. Take a photo and open it in Photoshop. If the bicep is against a clear background, use the Magnetic Lasso (L) to select it – or draw a path using the Pen tool and turn it into a selection.

02 Liquify Once the bicep is selected go to Layer>New>Layer Via Copy. This will place the selection on a new layer. Target the new layer and go to Filter>Liquify. Tick the Show Backdrop option so you can see the layer below. Select the Bloat tool (B).

03 Bloat it Reduce the Bloat tool's Brush Density and Brush Pressure settings to 11 and 35. Lower settings let you make changes more gradually, giving you more control over the edit. Click a few times with the Bloat tool to expand the bicep, and hit OK to apply the changes to the bicep layer.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Freeform Pen tool	P	P
Rectangle tool	U	U
Rounded Rectangle tool	U	U
Ellipse tool	U	U

DIGITAL DEBRIS

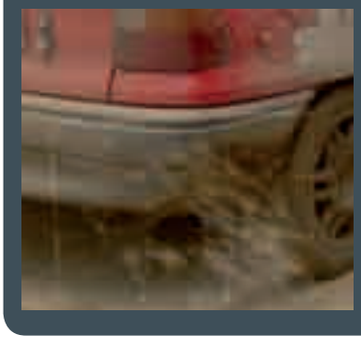
Enhance your high-speed shots

Q I've been experimenting with different shutter speeds to capture rally cars hurtling round a dirt track, but I've failed to capture a decent shot of dust and dirt being thrown into the air by the car's spinning wheels. I've tried mimicking the effect in Photoshop using a brush set to Dissolve, but the result looks too fake. How can I create this effect realistically?
Danny Sherman

A A spray of dust being churned up by your car's wheels will help enhance the car's sense of speed and create a more action dynamic shot. Luckily, digital dust is a doddle to do!

01 Choose a brush
Open the source file and click on the Create a New Layer icon. Label the layer 'Dirt'. Select the Brush tool, click the Brush Preset picker and find a Spatter-shaped brush. Hit Alt to get the Eyedropper and click to sample some dirt for the foreground/background colours.

02 Modify tip attributes
Click the Brushes palette icon in the Options bar. Hit Brush Tip Shape; drag Spacing to 75% to separate tips. In Shape Dynamics set Size Jitter to 99%, go to Scattering and drag the Scatter slider to 335%. This creates dirt whizzing from the wheel.



03 Blur and warp
In Filter>Blur> Motion Blur, set Blur Angle so the dirt sprays away from the wheel in the right direction; a Distance of 20 pixels should do it. Go to Image>Transform> Warp and drag the dirt furthest from the wheel downwards so it appears to fall due to gravity.

tall building, a flat piece of concrete (eg a car park) will suffice, as the position of their body and limbs will match the straight surface of the background photo's building. Use the edge of a pavement to stand in for a window ledge so your subject's hands are gripping something. For a cliff face scene get your actor to lie on rocky ground so their arms and legs appear displaced by the irregular contours of the cliff.

When shooting the background image, be careful not to drop the camera. If shooting from a cliff top, feel free to set the camera to Auto Timer and then hold it over the cliff edge to avoid putting yourself in harm's way. Don't worry if the resulting shot is at a tilted angle, because this will enhance the vertiginous look of the final composite image.

Once back in Photoshop, place the actor on a layer above the background source file. If necessary go to Edit> Free Transform and rotate the actor's layer so he matches the angle of the terrain or building on the background layer. Add a layer mask to the actor's layer by hitting the Add a Mask icon. Apply a black brush to the mask and paint out the edges of the surface on which he's lying to make it blend with the surface. If you can't get the surface from the top layer to blend with the background layer, use the Magnetic Lasso to isolate the actor from the surface on which he's lying.

In our cliff top composite we tried to retain as much of the rock from the actor's source photo as possible, so his hands and feet would match the contours of the fake cliff face. We were able to keep the shadows cast by the actor onto the rock instead of having to paint them into the background image.

To add extra depth, isolate a plant from another source image and place it on a foreground layer. Go to Filter>Blur>Gaussian Blur and soften the plant layer to fake a shallow depth of field effect. As a finishing touch, rotate the canvas so the character no longer looks like he's lying flat on his belly. This will help sell the illusion that he's hanging on for dear life!

Distort blur effect

Q At the end of the TV show *Afterlife* they used a filter that blurred the main character to create an ephemeral figure whose limbs seemed to

Create a stylised blurred figure whose limbs seem to dissolve away by combining filters and layer blending modes

Equalize

Improve tonal range

In the first question we look at ways to create a healthy monochrome image with white whites and black blacks. A quick alternative to using the Channel Mixer is to convert a colour shot to black and white using the Image>Adjustment> Desaturate command. Although this creates a washed-out image dominated by midtones, you can improve the shot by going to Image>Adjustments>Equalize. Equalize remaps the brightest pixels in the shot to pure white and the darkest to pure black. It also tries to spread out the midtones throughout the tonal range, creating an image with more contrast.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Polygon tool	U	U
Line tool	U	U
Custom Shape tool	U	U
Notes tool	N	N

taper and dissolve due to the blur effect. I've tried re-creating this using Gaussian Blur, but can't get the same bizarre distortion. I've seen this effect used in adverts too and would like to create it in Photoshop.
Angela Matthews

A After some experimenting we found a way to create the distort blur effect you're after. Start off with a source photo of a model against a plain background. Duplicate the figure layer by dragging it to the Create a New Layer icon in the Layers palette. Now go to Filter>Artistic>Cutout. This filter is designed to make an image look as if it's been created using cut-out pieces of coloured paper. By combining the cutout with other filters and layer blending modes, we can simplify a figure's outline and turn it into stylised angular shapes.

The Cutout filter has three sliders. To see what they do drag them down to the far left. At its lowest setting the Number of Levels slider reduces the number of colours in the image. We increased the Number of Levels slider to 6 to maintain some texture and details from our character's clothing. The Edge Simplicity slider has the most dramatic effect on the human form. As you increase its value, the figure's outline takes on a simplified, angular look; extremities like the hands and head become tapered to a sharp point. We set Edge Simplicity to 6 to simplify the figure but keep it human. Drag the Edge Fidelity slider up to 3. This softens sharp points on the head and hands and helps create the partially dissolved look associated with the distort blur effect. Click OK to apply the Cutout filter to the figure layer.

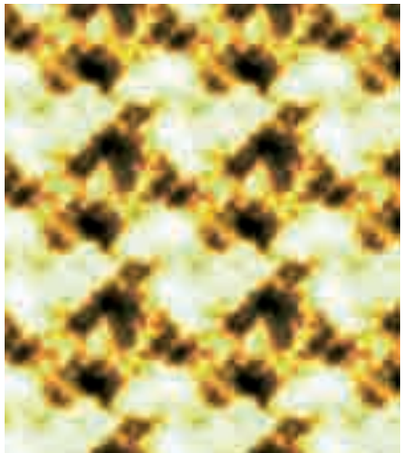
To complete the effect, double-click the original unedited background layer to unlock it, and drag the layer above the Cutout filtered layer. Target the top layer and go to Filter>Blur>Lens Blur. Stick to the Hexagon (6) Iris setting and set Radius to 19. Click OK to apply the effect. As a finishing touch, set the lens blurred layer's blending mode to Linear Light. This will make some shapes and colours from the Cutout layer mix with the blurred layer to create an ephemerally distorted blur effect.

Tiling patterns

Q **I notice Photoshop's library of patterns has small images that tile together to fill larger spaces. When I create my own patterns they don't tile seamlessly – I can see the edges being repeated. How can I create a pattern that will tile seamlessly and fill a large document?**
Bevan Gage

A Go to File>New; create a document 256 x 256. To create a foundation texture go to Filter>Render>Clouds. This will fill the file with a fractal cloud texture. The calculations Photoshop uses to create the fractal cloud texture are based on the above dimensions. This means the cloud texture will tile seamlessly when applied to a larger document as a pattern. To test this, go to Edit>Define Pattern. Label the pattern 'Clouds'. Now create a document double the size of your Cloud document. Go to Edit>Fill>Pattern. Click on the Custom pattern thumbnail and pick the Cloud pattern you created earlier. It'll seamlessly repeat itself to fill up the larger document.

You can modify the Cloud filter's texture to create various types of tiling patterns. We created several cloud layers and used Image>Adjustments>Hue/Saturation to colourise them. We then mixed the layers together using Color Dodge blending modes. You can use this method to create tiling textures for sites or even textures that will tile seamlessly on 3D models.



Create your own unique tiling patterns that will seamlessly fill up any sized document

Book Resources

Although you can sort many photographic sins in Photoshop, it doesn't mean you can rescue every shot. *Preventive Photoshop* by Douglas Ford Rea is a great little book that aims to teach you how to take a better photo, so when you go into Photoshop it is to help boost an already great image. It costs £28.99, is published by Peachpit and will be reviewed next issue.

RAW exposure

Brighten up RAW images effectively

When dealing with poorly exposed shots in the Adobe Camera RAW Editor, you're faced with a variety of sliders such as Exposure, Brightness and Contrast. It can be confusing to work out which ones to adjust. Untick the Auto boxes next to these sliders and then adjust them one by one, starting from the top. Exposure makes the most dramatic change to the shot. A value of +1 is equivalent to opening the camera's iris by an F/Stop. Use the Exposure slider to make the most of your adjustments, then tweak the less powerful Brightness and Contrast sliders to fine-tune the effect.

Clipping warning

Avoid losing valuable detail

When correcting Exposure in the Camera RAW Editor, to avoid clipping too much detail hold Alt as you drag the Exposure slider. To avoid clipping highlights hold Alt and drag the Exposure slider left until the screen is black; for shadows hold Alt as you drag the Shadow slider. An image with no clipped shadows will be pure white.

PHOTO FIX

Send in your troublesome images for us to fix…

Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ

Unfortunately we cannot return CDs

Add copyright info

Protect your photos by creating a special copyright brush and put your personal stamp on your work…

With so many affordable stock photo websites cropping up, many people have become inspired to try marketing their own images.

But the downside of this is that as soon as you make your images public, you run the risk of some scoundrel coming along and stealing your photos. One way of avoiding this problem is by adding a copyright to images, which you can do by going to Filter>Digimarc>Embed Watermark. This will add a digital code to the photo that can't easily be removed.

However, you need to register with the Digimarc corporation first and then fiddle with various settings, so for a far quicker solution you could make a special copyright brush. Once set up you can use it as a stamp on any image you like, making it more difficult for anyone to pass your work off as their own.

PROTECT YOUR WORK

One-click copyright application

01 Your text Open a new Photoshop document, set to A4 size, 300ppi and transparent background. Go to Image>Rotate Canvas>90º CW and set your foreground colour to black. Pick the Type tool and select a font you like. With the font size set quite large, say 150pt, type in your copyright info. Go to Layer>Rasterize>Type.

02 Create the brush Using the Rectangular Marquee tool, draw a selection around your text. Go to Edit>Define Brush Preset. Name the brush and click OK. It'll be added to whatever brush set is open. To separate it, go to Edit>Preset Manager, select it in the group of brushes and hit Save Set. Name it and save it somewhere obvious. Now hit Delete in the Preset Manager to remove it.

03 On its own Go to the Brush picker and select Replace Brushes. Navigate to your copyright brush and click OK. Load up a photo, create a new layer, select a suitable foreground colour and click on your photo. Voila! Instant watermark. You can obviously adjust size and opacity to suit. Flatten your image, and you're done.

Tool School

Other brush ideas

If you're a keen digital painter, you may like to create a signature brush. This works on the same principle as the copyright brush, but you use your signature as the source. Just make sure you do it on a transparent background!

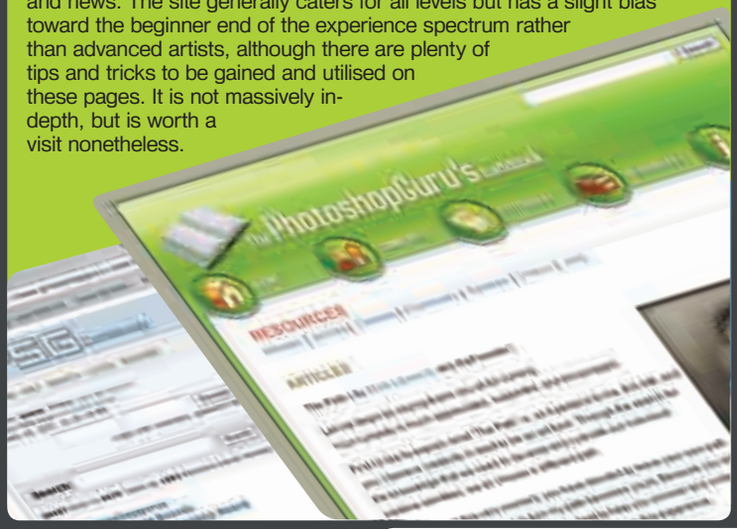
RESOURCES

Even more fantastic Photoshop goodies from the World Wide Web...

PHOTOSHOPGURUS

www.photoshopgurus.com

Photoshopgurus should be a must-see for the creative who wants to learn more about this area of the community. In operation for over ten years, this one-stop shop for Photoshop users offers an interesting display of content covering advice, reviews, tutorials, forums and news. The site generally caters for all levels but has a slight bias toward the beginner end of the experience spectrum rather than advanced artists, although there are plenty of tips and tricks to be gained and utilised on these pages. It is not massively in-depth, but is worth a visit nonetheless.



GFXARTIST

www.gfxartist.com

GFXartist is a popular cult site used by digital artists to display work and receive feedback from peers. The standard is extremely high, but if you're a new user the wealth of inspiration will drive your passion and imagination. The site's journalists post related articles and tutorials from external and internal experts, but its best aspect is the ability to communicate through the buddy list and online message and comment system.

DREAMSTIME

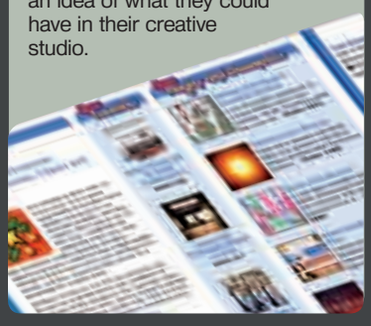
www.dreamstime.com

This site is one of the least expensive photo stock sites around and is stacked full of inspiring images uploaded from its community of photographers and illustrators. If your images are deemed good enough there's even a chance to earn credits from selling them online. Divided into accessible categories and sub-categories that are constantly refreshed with assorted content, the database is easy to navigate, so finding what you need at a reasonable price shouldn't be a problem.

THE PHOTOSHOP ROAD MAP

www.photoshoproadmap.com

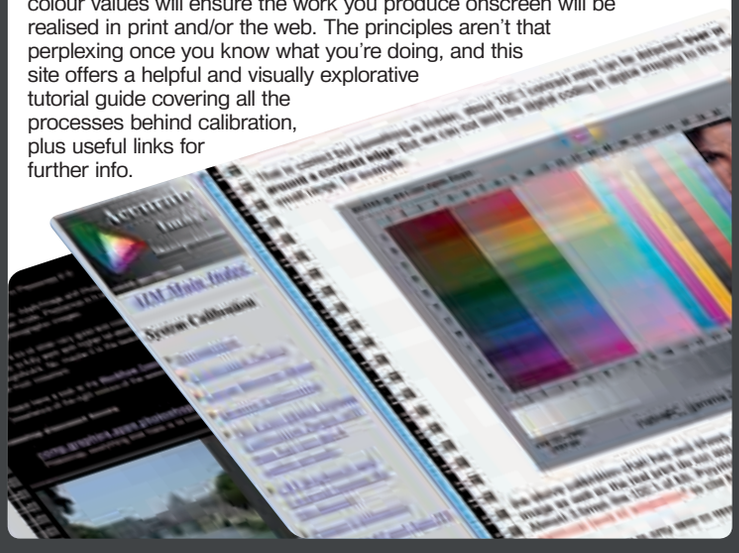
If you're looking for a site with an 'all bases covered' approach you can't go wrong with this one, pointing you in the right directions with regards to plug-ins, equipment, techniques and news. One useful area is the shop. The prices may be a touch high, but the page gives Photoshop users an idea of what they could have in their creative studio.



ACCURATE IMAGE MANIPULATION

www.aim-dtp.net

Colour calibration may be one of the least enjoyable aspects of working in a creative environment, but it's still essential. Maintaining your computer, scanner, printer and other peripherals at the same colour values will ensure the work you produce onscreen will be realised in print and/or the web. The principles aren't that perplexing once you know what you're doing, and this site offers a helpful and visually explorative tutorial guide covering all the processes behind calibration, plus useful links for further info.



MISPRINTED TYPE 3.0

www.misprintedtype.com

You can inject a spark into your work by combing a selection of fonts, but if creating your own alphabet seems a chore, try using ready-made examples. This site offers users trendy styles and interesting rough-and-ready characters – and many of the designs are free! However, if you don't like using someone else's design, the site also provides a base for feeding an under-worked imagination.

eMag

creative reviews

See the big picture with an A3 printer, speed up your workflow with Photoshop shortcut stickers and learn from a training DVD. Oh, and don't forget the books!

Main review

HP Photosmart Pro B9180 82

Other reviews

Editors Keys Stickers 84
Photoshop CS2: Type Effects 85

Book reviews

Mastering Landscape Photography 86
Photoshop Effects for Portrait Photographers 87
Practical Color Management 87
Exposure 87

"For pin-sharp printouts on a grand scale, this is THE printer to get"

HP Photosmart Pro B9180

HARDWARE

HP Photosmart Pro B9180

HP brings you printing perfection on a grand scale…

info

COMPANY
HP

WEB
www.hp.co.uk

PRICE (RRP)
£499

OPERATING SYSTEMS
PC and Mac

MINIMUM REQUIREMENTS
Windows 2000 Professional, XP Home, XP Professional

Mac OS X 10.2.8 or later (the printer driver for Mac OS X 10.2.8 must be downloaded from **www.hp.com**)

It can be expensive to have your images printed professionally at a large size, so this month we're testing a printer from HP which enables you to print at A3+ size. Although the B9180 is more expensive than other printers we have looked at, we thought it was worth trying out, considering that it was voted the best A3 photo printer in Europe by the Technical Image Press Association.

The setting up process is a lot more complicated than other printers we've reviewed. After shaking each ink cartridge a precise number of times and wiping each print head nozzle with individual foam swabs, the printer then needed to be left for a further 30 to 60 minutes while the initialisation process ran its course. However, it has to be said that although this part was time-consuming, the software installation was quick and simple.

In terms of appearance the printer is obviously large, so you'll need a considerable amount of desk space, but the unit is robustly built inside and out. It's an ideal purchase for those who work in a busy studio, but is also just as viable for home users who are serious about printing.

While the printer is obviously tailored for large format prints, it's also possible to print on

PHOTOSMART PRO B9180

Take a closer look...

It's well worth sacrificing desk space for the B9180…

Convenient cartridges
The printer uses eight individual Vivera ink cartridges so you can change each one as and when it runs out.

Versatile printing
The B9180 produced beautiful A3+ prints of a high quality on all types of paper we tested it on, from glossy photo paper to canvas sheets.

On-screen instruction
The printer has a small pad for controls, which although basic still gives you the information you may need.

smaller sizes than A3 by placing them into the main tray of the unit. If you want to print onto large specialist media such as canvas sheets or watercolour paper, just load it into the speciality media tray, which is located on the front of the unit and is simply flipped open.

Loading paper into the speciality media tray is easy – it must be fed into the front of the tray until the edge nearest you lines up with the dotted line on the tray and the other edge of the paper is poking out of the back of the printer. Once you commit your image to print, the B9180 then impressively feeds the paper out and then back into the printer and begins to print.

As expected, the B9180 works at its best when printing onto HP sheets of paper. We printed out images onto a variety of different paper types from HP. When printing onto matt canvas paper we found the image was improved and printed more clearly if it's first enhanced using the Levels or Contrast controls in Photoshop. However, even though the result is subtle it's very effective, appearing to have actually been painted onto the canvas sheet. We also tested printing a photo onto the HP A3+ Hahnemuhle Watercolour paper and found the results amazing – the image looked like it could be hung in a fine art gallery. We weren't disappointed when printing onto HP Advanced Photo Paper. The results were crisp, clear and displayed excellent tone, thanks in no small part to the four HP 70 dual-colour print heads and 8448 nozzles which the printer features.

Not only were we pleased with the quality of the prints, the time taken to output each was fast – with an A3+ sheet of canvas taking around five minutes. Even though the setup process was lengthier than normal, this more than paid off in the quality and speed of the finished printed pieces. If you buy the B9180 it really is worth investing in the specialist types of paper that HP offers for some really outstanding prints. It also has the added bonus of featuring eight individual ink cartridges, so if one runs out you don't have to replace the whole set. The cost of each HP Vivera ink cartridge is £22, which can be expensive if replacing all at once. However, if this is compared to the price of getting a collection of your images printed at A3+ size professionally, it really is great value for money. It wouldn't be unheard of to pay £70 or more for an A3 printed canvas, and with the B9180, you can get the same quality but in the comfort of your own home. Artwork looks divine, and photos look as though they could be hung in a gallery. Definitely one to save up for!

SMART CHOICE

The B9180 is the perfect choice for prints of extraordinary quality, whatever media you're printing onto…

Make way for the B9180 The B9180 is robust and sturdily built inside. Due to its size you will certainly need a lot of free desk space.

Tray of speciality By flipping open the silver front of the printer, you extend the speciality tray. This is used to insert large speciality papers such as canvas and watercolour paper.

> "THE SETUP PROCESS WAS LENGTHY, BUT THIS MORE THAN PAID OFF IN THE QUALITY AND SPEED OF THE FINISHED PRINTED PIECES"

PROS

- Produces beautiful prints on a variety of materials
- Prints rich and crisp colours
- Easy to load paper, which is then fed back into the printer automatically
- Reasonable output time for A3+ prints

CONS

- Consumes a lot of desk space, but this is expected
- Fiddly and lengthy setup process

VERDICT

9.0

Expensive and bulky, but worth it for the exquisite quality of prints

Not something to be rushed
This isn't a machine that's ready for printing as soon as you take it out of the box. Set aside enough time for quite a fiddly setup process.

Output prints of different sizes
You don't have to stick to prints of A3 size or greater. Other smaller sizes of paper can be loaded into the main tray quickly and conveniently.

Avoid damaging your work
There's an output tray extension built into the unit which can be pulled out to catch larger prints as they come out of the printer.

PRODUCTS

Speed up your Photoshop workflow by quickly turning your keyboard into a shortcut tool

Editors Keys Photoshop

info

COMPANY
Editors Keys

WEB
www.editorskeys.com

PRICE
£10.49

OPERATING SYSTEMS
PC and Mac

The Keyboards Shortcuts feature in Photoshop is an excellent way of speeding up your workflow and making the creative process easier, but it can be a bit of a pain trying to learn them all. One way of giving your memory cells a helping hand is by using these keyboard stickers.

The concept is painfully simple. You get a sheet of stickers that display not only what the key is (F1, S and so on) but which also have an icon and Photoshop command. Simply place on the relevant key and the next time you boot up Photoshop you can refer to your keyboard to call up tools and commands, rather than wade through menus.

The stickers display the default shortcut commands for version 5, 5.5, 6, 7, CS and CS2 in addition to Photoshop Elements. The stickers themselves are very durable. We're not talking cheap paper stickers here – what you get are very strong PVC stickers that are clearly printed with the particular shortcut they represent. At the bottom of the sticker sheet is a handy positional guide, ensuring you line them up nice and straight. Simply peel a sticker off, attach the bottom-right corner to the guide and then transfer to your keyboard. You get a special cleaning cloth with the stickers to make sure your keyboard is free from grease, and then once your sticker is applied it takes about an hour for it to become permanent.

These stickers are helpful in getting you on the shortcut track and serve as a very handy visual reference for the default shortcuts in Photoshop. The fact that they are so well made elevates them above a gimmick into a valuable learning tool.

If you'd like to try the Editors Keys, we have teamed up with the makers to offer *Photoshop Creative* readers a special discount. To save £2 on each Editors Keys set, head over to **www.editorskeys.com/pshopcreative** and place your order.

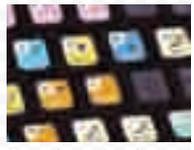
USING YOUR STICKERS

Get to grips with shortcuts

The shortcut stickers are extremely well made from durable PVC, meaning they won't curl up after a few hours' use.

In order to remove a sticker from the sheet, bend it back and then peel it away from a corner.

At the bottom of the sticker sheet is a handy positioning device for making sure the stickers are straight.



Once the stickers have been applied, wait about an hour for them to become properly stuck to the keys.

PC or Mac The Editors Keys work with both PC and Mac keyboards and there are even smaller stickers for tiny F keys.
Perfect fit The stickers fit perfectly on the keyboard and won't peel off.
Colour vision The stickers have different colours so you can easily find the right keys.

PROS

- Quick way to learn the shortcuts
- Sturdy quality
- Clearly printed

CONS

- Difficult to remove once on!

VERDICT

8.0

A cheap way of improving your Photoshop skills and speeding up your workflow

PRODUCT

The easy-to-follow DVD from the creator the excellent PhotoshopCAFE site, teaches the delights of textual design

Photoshop CS2: Type Effects

info

COMPANY
PhotoshopCAFE

WEB
www.photoshopcafe.com

PRICE
$39.99

OPERATING SYSTEMS
PC and Mac

MINIMUM REQUIREMENTS
Windows 98, 2000, XP
Mac OS X
CD ROM and speakers

Interaction station At the top of the page you'll find help for users, more tutorials, access to the creator's site and more.

Your number's up Along the bottom of the interface run the 18 tutorials. Users simply click on the relevant one to access the lesson – hovering over the number will display the tutorial's title.

In action Here the teacher is placing the number 24 on a car's bonnet. This is a tricky tutorial, as the numbers need to work with the car's curvature.

Peeling the layers The award-winning designer and columnist leaves the Layers palette in focus so users can keep track of what has been created in the various stages of the lesson.

DETAILS
What will you learn?

See the action The instructor's movements are witnessed through the cursor as he navigates the Photoshop interface This means you can see what's happening.

Work through Some of the tutorials are more basic than others, but advanced users can skip through to the end to miss out fundamental sections of the tutorial.

Essential skills The DVD shows users how text can be integrated into everyday photographs by changing its style and warping it to fit with the situation's perspective.

Take a break The menus appear as Colin Smith churns though the tutorial. If you need a moment to catch up, press the Pause button to work simultaneously with the teacher.

It's all too easy nowadays to pick up Photoshop tutorial DVDs that attempt to cover all the principles in one short sitting, when in fact it's proven to be far more productive to attempt various topics in short segmented bursts. Colin Smith's Photoshop CS2 Type Effects does just that. In this DVD, the award-winning designer breaks down the processes behind creating typefaces and actively produces 18 attractive styles and effects.

Colin takes the Photoshop student gently through the tutorials in an all-explained step-by-step manner, which is the best method for learning quickly and easily. Over the course of the DVD, Colin – who is the founder of the PhotoshopCAFE website, an online community for creatives – covers a wealth of visually stimulating concepts including graffiti, 3D, grunge, light rays, chrome, neon, double glow, engraved and carved text, segmented text, text on fire, game text, glass, wooden, wrap around a cylinder, wrap around a sphere, type on a path, text on a perspective surface and wrap type on a vehicle.

Fortunately the fast-loading DVD, which contains over two hours of 800 x 600 video, allows its viewers to skip forward and jump back as required, or pause while they execute the tutorial simultaneously. This is a great bonus for beginners who may need instructions repeated several times before understanding begins to creep in. Alternatively, more advanced Photoshop users may be keen to skip the more entry-level guidance to get to the meaty part of executing the techniques and applying them to their own projects.

A thoughtful asset of this disc, which many producers are quick to overlook, is the inclusion of all the image files, brushes and fonts so users are free to practise the skills as they unfold on-screen. Furthermore the intuitive interface allows students to gain help, download more tutorials and access the PhotoshopCAFE site.

Colin Smith's laid back and easy-to-understand approach is coupled with an informal conversational style that spawns an effortless understanding on the recipient's side. In addition to the interesting and helpful lessons on textual design, the beginner or intermediate Photoshop enthusiast stands to benefit greatly from the principles broached in the two-hour DVD.

PROS

- Relaxed laid-back approach makes learning effortless
- Images, fonts and brushes included
- Interactive interface allows users to take charge of the controls

CONS

- Some of the fonts are slightly dated in style

VERDICT

8.0

A very interesting and simple DVD package, but the subjects may appear a bit basic for the more challenge-hungry and ambitious Photoshop user

BOOKS

Mastering Landscape Photography

Make the most of your landscape shots with a little 'one-on-one' help from a seasoned pro

This is a book you'll find yourself being drawn into. Author Alain Briot presents a collection of essays about landscape photography which not only covers practical advice on techniques, but also looks at aesthetic concerns. This covers skills like composing a shot, working with light and the elusive task of how to 'see' photographically.

Although there are no step-by-steps there's plenty of helpful advice, and the fact that it's written in the first person makes it seem as though you're getting one-on-one tuition. And you don't really need step-by-steps – the books is stuffed with photos that sum up a topic perfectly. The photos themselves would be enough to inspire you to experiment with your landscape shots, but you also have Briot's excellent text to encourage you to try new things.

The book advises on selecting your best work and creating a portfolio, and explains how to make money from photos – with Briot sharing his own story of how he became a pro. This is a highly motivational book that's not only packed with ideas, but is a real joy to read.

Creative advice Practical skills such as composing photos are discussed in the book.

Learn by example Briot's beautiful photography is used throughout the book to illustrate the concepts being discussed.

info

AUTHOR
Alain Briot

PRICE
£28.50

PUBLISHER
Rocky Nook

ISBN
1-933952-06-7

WORKING WITH LANDSCAPES

Be inspired to improve your skills

Aesthetic content You will find the essays dealing with the art of photography inspirational as well as informative.

Hardware advice Briot gives the reader plenty of essential guidance as to which lenses benefit landscape photography.

Work with light In addition to the photographs, the book contains diagrams to explain skills such as using light.

Digital darkroom Briot also deals with using Photoshop in order to enhance landscape images and create a perfect shot.

Your own portfolio The chapter on creating portfolios is great for anyone considering trying to make money from their photography.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Photoshop Effects for Portrait Photographers

info

AUTHOR
Christopher Grey

PRICE
£17.99

PUBLISHER
Focal Press

ISBN
0-240-80894-0

Clear step-by-step instructions make this a worthwhile read

Our feature this issue looked at some traditional photography effects that can be recreated in Photoshop, and this book brings you even more options. Christopher Grey is an award-winning photographer, and has packed the book with step-by-steps on turning photos into beautifully stylised images. In addition to traditional effects, eg high pass, film grain and vignettes, the book reveals artistic finishes like watercolour, sketches and silkscreen. There are plenty of screengrabs and clear instructions; there's no CD, but you can download the source files from a site before trying the techniques on your photos.

Traditional effects Each effect starts with some background to how it originated, before moving on to step-by-step instruction

APPLY EFFECTS TO YOUR PHOTOS

Your guide to creative images

Artistic style The final chapter of the book offers loads of ideas for adding an artistic look to your photographs.

Screenshots Each tutorial includes plenty of screenshots to help explain how to achieve a specific effect.

Other uses As well as applying effects to photos, the book also has ideas for projects such as creating T-shirts.

Essential skills Apart from artistic effects, the book covers basic Photoshop skills such as sharpening and masks.

Practical Color Management

info

AUTHOR
Eddie Tapp

PRICE
£20.99

PUBLISHER
O'Reilly

ISBN
0-596-52768-3

Find out how to make sure that what you see on-screen is what you'll see on the printout

Colour management is one of the most fundamental yet seemingly impenetrable disciplines of working digitally. Ensuring that what you see on-screen is what you will see when you print out is an obviously good thing. However, it's one of those topics which seems to be swept under the carpet or only tackled by those with a freakish ability to complicate matters even further. So it's no understatement to say that Eddie Tapp's book is a breath of fresh air. Although the subject being discussed is a bit tricky to get a feel for, *Practical Color Management* is presented in such a way that you learn without even realising it. The book gives a thorough background to the whole concept of colour management – which is actually a really good way of starting to understand how it works – and then moves on to more practical matters such as setting up a colour management workflow. There are clear illustrations throughout the book to act as a visual guide, and the text is consistently engaging and informative.

Exposure

All the help you're ever going to need to get it right once and for all…

info

AUTHOR
Chris Weston

PRICE
£14.95

PUBLISHER
Ava Publishing SA

ISBN
2-88479-098-5

This is the first book of the new 'Photography FAQs' series, and if it's indicative of the other titles planned, it's definitely a series to watch out for. The info is presented as 50 questions and answers, generated from the most common questions about exposure asked at photographic workshops, forums and consumer press. The information is split into nine sections, so it's really easy to find the help you need. And the help is top-notch. The answers are concise and clear, often accompanied by photos illustrating the point being made, or more technical drawings to help demonstrate a concept. There is a final chapter that deals with tweaking exposure in Photoshop, but the rest of the chapters focus on getting things right first time. Topics such as taking meter readings, working with histograms, using shutter speed and coloured filters are all covered, giving you all the info you need to master exposure once and for all.

Exhibit

Welcome to the pages of the magazine where we hand control over to entries for previous Readers' Challenges. Are you featured this time?

It is no underestimation to say that these pages completely rely on your input and enthusiasm, and we are constantly delighted to see what wondrous creations you come up with.

This issue's entries to the Exhibit pages have kept up the usual standard and imagination of previous challenges, and it's good to see a few of the magazine tutorial techniques creeping into your creations.

First of all we have to say well done to James Beer for taking the winning position. His image really impressed us and you can see why he took the winning post below.

It was also interesting to see how a lot of you applied a fantasy spin to your images. Maria created a beautiful butterfly haven, while Richard Dean created a very effective other-worldly image. Mohammed's misty world was very inviting and Jo Ann McGreevy created a very stylish image that wouldn't look out of place as a film poster. Also a big well done to Ryan and Minxin for their pieces of art inspired by Tim Shelbourne's bubble tutorial.

Don't worry if you have yet to complete your challenge – we have no deadlines so there's no pressure to get it done by a set time. We'll judge the entries as and when they come!

Get your work featured

If you'd like to share your work with others, send your pictures in to us and you could be featured on these pages. Just pop your images onto a CD and send it to:

Exhibit, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

Alas, we can't return any CDs.
If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

James Beer

Chicken

"I was going for overall impact rather than any intelligent composition of photos. The chicken is obviously the focus of the image, while the other photos aided as textures and effects along the way. As for techniques, I painted a fair bit using the standard Brush tool and a Wacom tablet. I also used the Color Range selection tool to move paint around the image to make it more interesting."

THE WINNER!

Why it's a winner!

James has entered the challenge a few times and always produces excellent images, but this one really caught our eye. The mixture of textures, subtle colours and photos has resulted in a very accomplished and striking piece of art. We particularly like the hint of text in the background and the watercoloury effect throughout.

Levii (above)

The Daemon and the Golden Child

The combination of effects in this is a real treat, and the lightning is particularly effective.

Maria Storkson (far left)

Fantasia with Butterfly

"I started out with the stone gate, and five cups of coffee and a few hours later, this was the result!"

Nik Morgan (left)

Jelly

"Been playing with Elements for a while – but with your magazine, Bert Monroy and the brushes from your disc, playing got much more fun."

Exhibit

Turn to page 98 and enter this issue's Readers' Challenge

Ryan Gonsalves

Owen's Bubbles

"I just discovered your magazine – very nice. This image was inspired by your Bubbles article. My son Owen has been surrounded by wonderful blue bubbles."

Richard Dean (left)

Planet – Birth

"I used three of the images supplied. The girl, that sky and the door arch. The Planet tutorial in the magazine gave me the idea for my image and I used it to create my four worlds. The planet ring and stardust swirl were from an earlier issue."

Mohammed Dabdi (above)

Casel

"I wanted to create a surrealistic image from the photographs for this challenge. I used all the images using Photoshop CS2 and about 15 layers. PS: I love your magazine." Mohammed's image is a perfect example of how compositions can be used to create atmospheric creations.

Jo Ann McGreevy

Untitled

Jo Ann's image is packed full of style and drama, and the choice of restricted colours means that all the objects really stand out. We think it would make an excellent book cover, so if you write a story to go with it, we'll find a prize!

Minxin Wei (above)

Bubble White

"My image took inspiration from the Bubble tutorial in issue 16 which led me to create my own. I've used five of the challenge images from issues 16 and 17 – can you spot them all…?"

Sandria Savory (near right)

Girl with Mask

"I used the girl from your challenge and have constructed a mask from different brushes that I made myself. Since your tutorial of how to make brushes I've not been able to stop!"

Mehrdad Azadi (far right)

Little Fairy3

"Harbinger of Peace… This was inspired by *Photoshop Creative* issue number six's Readers Challenge and also a mixture of my original photos. Your magazine is such an inspiration."

WIN! ADOBE PHOTOSHOP ELEMENTS 5.0

Enter our challenge and see your work in the magazine!

Readers' Challenge

Show others what you're made of – enter the high-paced arena of our Readers' Challenge!

We're a caring lot here at *Photoshop Creative*, but a bit of healthy competition never did anyone any harm, which is why we set this regular Readers' Challenge!

Each issue we provide a selection of photos for you to load up and use Photoshop to turn into something wonderful. You're welcome to use your own photos or existing art elements too, but we do ask that you use at least one of the supplied images.

As for what to do with them – it's up to you! You could try using methods in the tutorials, or you may have your own ideas. Your entry can be elaborate or simple, and there's no skill level so anyone can enter. And don't worry if it takes you a while to think of something or to receive the mag – there are no deadlines so no pressure!

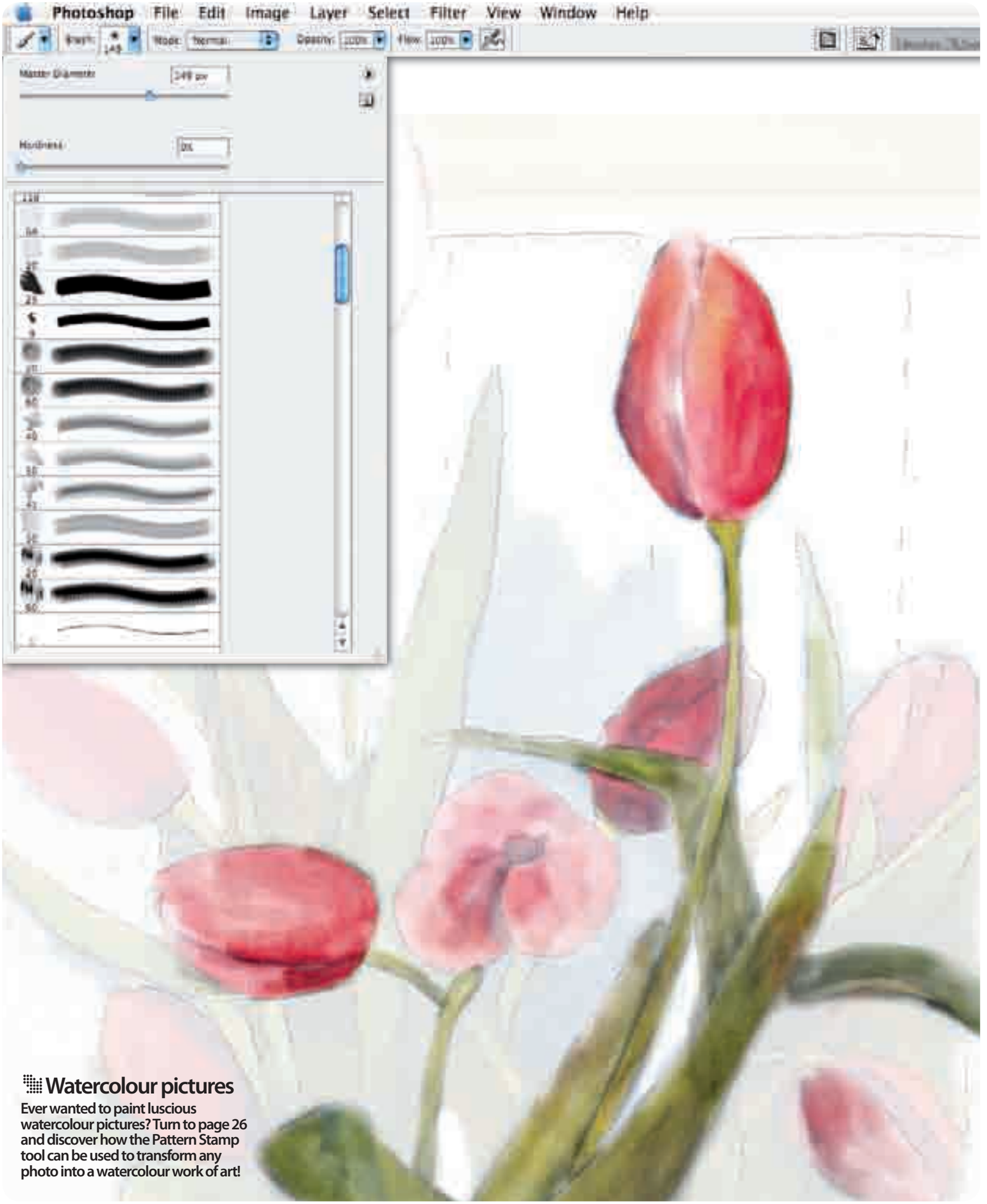
The winner gets a copy of Photoshop Elements 5.0, which is packed with great new features. Please note it's PC-only. Good luck!

HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS



Watercolour pictures

Ever wanted to paint luscious watercolour pictures? Turn to page 26 and discover how the Pattern Stamp tool can be used to transform any photo into a watercolour work of art!